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PREFACE.

Although the Raghuvams'a is the first poem, indeed the first text-book read in India by those who begin the study of Sanskrit outside Government Schools and Colleges, and although MSS. of it abound in every part of the country and printed or lithographed transcripts of parts and sometimes of the whole of the work are not few, no critical edition of the entire poem has yet been published, at least in India, founded upon MSS. carefully collated. Several editions of the poem have been given to the public by some learned scholars of Calcutta, but it would not be far from the truth to say of those editions that the object of their editors seems to have been rather to give the most readable and the least difficult version of the poem and the commentary of Mallinâtha than to strive to find out, by scrupulously adhering to the rules of sound criticism and to the patient collation of MSS., the original readings of the poet himself or his commentator Mallinâtha.[1]

1. I had at first thought of giving a number of instances showing wherein the Calcutta Editions were not to be considered trustworthy, but the fact will be plain to any one who compares them with the present attempt at a correct Edition and dispenses with the necessity of showing the defects of the Calcutta publications and their subsequent reprints, which owing to their cheapness must be allowed to do some service to the spread of Sanskrit studies, the only object I presume that editors had in view.

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The text of the poem has indeed not remained without a critical editor. It found one as early as A. D. 1832 in Mr. A. F. Stenzler who published in London a very reliable edition of the poem accompanied by a Latin translation. That edition, however, it need scarcely be said, is unsuited to the wants of Indian readers. The present edition was undertaken with the object of furnishing these with a critically collated text together with the commentary of Mallinâtha in a form suitable to their wants.

That the Raghuvaṁs'a has always been read very generally throughout the country by students of Sanskrit is amply proved by the large number of commentaries on it that are still extant. No less than thirteen[1] have come to light, and many more will doubtless yet be found if diligently searched for in the different parts of the country.

I myself have had the good fortune to meet with eight of them, five of which belong to the Government of Bombay for whom they have been purchased by Dr. Bühler, who with his usual kindness to me at once sent them to me without solicitation.

Some of these commentaries would appear to have been written not with the object of supplying a want

1. Mallinâtha, 2 Dinakara, 3 Vallabha, 4 Châritravardhana, 5 Hemâdri, 6 Vijayânanda Sûrîs'vara-charaṇa-sevaka, 7 Vijayagaṇi, 8 Paṇḍita Sumativijaya—consulted by myself; 9 Bṛihaspatimis'ra, 10 Bharatasena, consulted by Stenzler; 11 Dakshiṇâvarta and 12 Nâtha, referred to by Mallinâtha and other later [illegible]mentators; and 13 Dharmameru a few pages from whom are [illegible]nto the MS. of Châritravardhana to fill up a break.

but as if because it had been customary to look upon the writing a commentary on Kâlidâsa as a service to the poet and a duty of the writer. For a few of them hardly differ from each other in their explanations or in the number of quotations they give from the glossaries and other works of reference. One of them actually says, "although there already exist various commentaries on this poem, nevertheless I am at pains to compose another because in some places at least there may be something new in it[1] !"

It will not, I think, be out of place here to notice the eight commentaries at some length, and I begin with (1.) *Mallinâtha*. As this edition contains the whole of his commentary, we need not say more of him here than state that he is evidently not the oldest commentator on the Raghuvams'a. He names two, older than himself, Dakshinâvarta and Nâtha, and refers to others without naming them. His statement that he calls his commentary Sanjîvinî because that he writes it for the purpose of "[2]reinspiring with life the speech of Kâlidâsa that was lying under the faint produced by the poison of bad commentaries," shows that he knew many other commentaries than those of Dakshinâvarta and Nâtha (whom he says he wishes to follow), and that he disapproved of their explanations. What particular commentators he refers to is not clear but it is not improbable that he had in his mind's eye some of the Jain writers mentioned below. His commentary is surely one of the best, being

1. Dinakara, see further on for the original.
2. *Introduction*, 8.

very moderate, and somewhat scrupulous as to preserving, as far as he could see and appreciate, the oldest and therefore most probably the original readings of the poet himself. It is a running commentary in which each word of the text is first repeated and then very accurately explained. In the Index will be found an alphabetical list of the authors and works quoted or referred to by him as also of quotations given without the names of authors or works whence they are taken.

(2.) Vallabha's commentary called *Raghupanjikâ* is neither so accurate nor so full as that of Mallinâtha. The MS. containing it has also the text in it and is very closely written on 130 oblong leaves in the Jain form of Devanâgarî characters. Vallabha was the son of Ânandadeva.[1] He is not profuse in his quotations, a few verses from the Smritis, the Nîtis and similar works bearing on his text are all that he quotes, and that too in most cases anonymously. He rarely gives grammatical notes and does not enter into critical disquisitions on the merits of the explanations of other commentators, whom he neither quotes nor refers to. His *Panjikâ* is what is called a Kathambhûtinî tîkâ *i. e.* one which introduces all adjectives by way of answers to the question "कथंभूतः?" first asked. The date of the MS. is Samvat 1757 (A. D. 1701), but there is no date given of the composition of the commentary. Nor have I the means of ascertaining it.

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1. "आनन्ददेवायनिवल्लभदेवनिरचितायां रघुपञ्जिकायां....सर्गः" is his usual colophon at the end of each canto.

(3.) Dinakaramis'ra's commentary is named *Subodhinî* and is every way superior to that of Vallabha. His father's name was Dharmângada and that of his mother Kamalâ, but nothing more is known of his personal history.[1] The MS. does not contain the text of the poem, nor does Dinakaramis'ra always repeat each word of his text before giving his explanation. The MS., though no date when it was copied is given, cannot be less than 400 years old. It is written in Jain character with all the Mâtrâs or signs of the medial and final *e* and *o*, written behind the consonants followed by those vowels. It contains 120 oblong leaves and the writing is in a state of perfect preservation. Dinakara is full of grammatical explanations and of disquisitions on the merits not only of the explanations of other commentators but of the text itself which, though he comments upon it, he not infrequently condemns sometimes on the score of indecency (असभ्यम्) and sometimes on that of unintelligibility (दुष्प्रतीतिकरम्). It is possible that Mallinâtha was referring to Dinakara when he described the Raghuvams'a as fainting under the poison of bad explanations. For though Dinakaramis'ra comments ably, he nevertheless is free in his censures of the text which might probably have offended Mallinâtha. He very often refers to older commentators whom he as often censures for their indifferent interpretations. This commentary of Dinakaramis'ra derives additional interest from the fact that we have the date when it was composed, viz. Samvat 1441 or A. D. 1385 given by Dinakara himself at

1. "इति श्रीमद्धर्माङ्गदसूनोः कमलाहृदयनन्दनस्य दिनकरमिश्रस्य कृतौ रघुवंशटीकायां सुबोधिन्यां....सर्गः" forms the conclusion of each canto in his commentary.

the end of the nineteenth Canto.[1] A list of authors and works quoted or referred to by Dinakara will be found in the Appendix. Though this date will not throw much light on the chronology of many of the authors and works he quotes, as they are well-known to be far more ancient than that date, it nevertheless helps us to fix the latest date of some of them that are less known.

(4.) Châritravardhana's commentary named S'is'uhitaishini next engages our attention. The MS. containing it gives no date, but the paper is so old that it could not have been written less than 450 to 500 years ago. It is written on 224 leaves and is complete so far as it goes, being from Canto I. to Canto XIX. and generally written by one hand except leaves 50, 51, 52, 54, 55 and 60, which are quite recently written and from a different commentary viz. one by a Dharmameru.[2] Châritravardhana was a Jain and wrote his commentary at the request of the Sâdhu Aradakvamalla son of S'rîs'âliga of the race of S'rîmâla.[3]

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1. His colophon at the end of Canto XIX. is : इति श्रीमद्धर्माङ्कदसूनोः कमलाहृदयनन्दनस्य दिनकरमिश्रस्य कृतौ रघुवंशटीकायां सुबोधिन्यामेकोनविंशः सर्गः समाप्तिमगमत् ॥ १९ ॥ श्रीमद्धर्माङ्कदस्य द्विजकुलकुमुदामोदनै(Ms. नौ !)कामृतांशोः शास्त्राकूपारपारप्रसृमरधिषणावागधीशस्य सूनुः । वर्षेस्मिन्वैक्रमार्के शशियुगमनुभिर्मिश्रिते सूक्तिमुक्तां टीकामेतां सुबोधां व्यतनुत कमलाकुक्षिजन्मा दिनेशः ।

2. For the 55th leaf contains the conclusion of Canto IV. and ends in the colophon इति श्रीधर्मेरुविरचितायां रघुटीकायां दिग्विजयो नाम चतुर्थः सर्गः.

3. Canto XIX. ends as follows : इति श्रीमालान्वयसाधुश्रीशालिगतनुजसाधुश्रीभरडक्रमाङ्कसमभ्यर्थितखरतरगच्छीयश्रीजिनप्रभाचार्यीचार्यसंतानभूषनरत्नेषसरस्वति (*sic.*) वाचनाचार्यश्रीचारित्रवर्धनविरचितायां रावणीयकाव्यटीकायां शिशुहितैषिण्यां &c. &c.

He is full of disquisitions, very frequently refers to older commentators and attempts to refute them. He abounds in quotations from a number of works (see Appendix) on various subjects. The commentary is copious and generally repeats each word of the text before explaining it. The chief value attaching to this commentary is the fact that it was from it directly or indirectly that Dinakaramis'ra most probably wrote his own. For the Subodhinî of the latter is evidently only an epitome of the S'is'uhitaishinî. Dinakara himself does not openly acknowledge the source; on the contrary he would seem to state in his introduction that it was with his father's commentary that he studied the poem.[1] But there is ample evidence to prove that Dinakara borrowed wholesale from Châritravardhana.[2] As both have the same

1. The first three leaves of the Subodhinî are wanting in my MS. I accidentally met, however, with a copy of the first Canto in the library of Vis'vanâtha S'âstrî, Sanskrit Teacher, Surat High School, which gives the following introduction: श्रासीद्यदिच्छा द्यणुकादिसृष्टिमूलं श्रुतिः श्रासतितिर्यदीया। भवाब्धिपोतस्तनुतान्महिर्वं भूभूषणं तन्महिवं महो वः। १। धुनोतु विघ्नान्विशकाण्डबुद्ध्या बलेन कर्षन्करपुष्करेण। हरन्हरोरःस्थलनागहारं मुदं वितन्वन् शिवयोः शिशुर्नः। २। यशांसि लिप्सुर्विदुषां विविक्ते महानिबन्धं नरवीरधीरः। देयादतो वागधिदेवतं मे सदुक्तिमुक्ताः करणैकधाम। ३। सौधाकरैकिरणावलिरम्बुराशिमुल्लासयत्यतिजडं विपरीतमेतत्। श्रीकालिदासकवितैव परं मनो मे वैदुष्यसंपदमलं विपुलीकरोति। ४। व्याख्यामतः समधिगम्य गुरोश्चिराय नित्यं चिरंतननिरूक्तिसदुक्तिदर्शी। धर्मोङ्गदस्य तनयस्तनवै सुधीधा मेधाजुषो दिनकरो रघुवंशटीकाम्। ५। यद्यपि सन्ति विचित्राटीकाबन्धास्तथापि कुलापि। एषा विशेषजननी भविष्यतीति श्रमो मैत्र। ६।

2. Dinakara could not have been the son of Châritravardhana, and hardly his pupil either, as he was a Brâhman and the latter a Jain.

text to explain, their explanations must indeed be very similar, nay must even be identical in tenor though not in words. But it is by the same critical remarks, the same quotations made, the same censures of the text, the same refutations of former commentators, the same pretty long disquisitions on grammar, the same proposals to read differently from the received readings of the text, the same variety of readings noticed, the same questions asked and the same answers given,—and all this very often in identical words and phrases—that the evidence of the one being a copy of the other is supplied. Coincidences in such and all these matters cannot be fortuitous, and they are so numerous, that they may indeed be found on almost every page. The S'is'uhitaishinî is very much more copious than the Subodhinî, a fact that may fairly indicate the shorter one to be an epitome of the other. But there is one circumstance that unmistakably betrays the true origin of Dinakara's commentary. That commentator though he calls his commentary Subodhinî at the end of each Canto, the colophon of Canto VI. is as follows: इति श्रीमद्भर्मिङ्गदसूनोः कमलानन्दनस्य दिनकरामिश्रस्य कृतौ रघुवंशटीकायां शिशुहितैषिण्यां षष्ठः सर्गः! This leaves no doubt whatever that Dinakara had the S'is'uhitaishinî before him, and that he unconsciously allowed the title of his original to remain in one part of the copy he was so cleverly making. There is no other way of satisfactorily explaining the title of S'is'uhitaishinî as given only to one canto of Dinakara's commentary while the others are described under the title set forth in the introduction. It is indeed possible, though not quite probable, that he copied from an intermediate commentary that had itself been borrowed from Châritra-

vardhana, and that had also kept the title *S'is'uhitaishinî* in Canto. VI. If this be true the intermediate copy might be what he calls the commentary of his Guru (father or preceptor), to which he refers in his introduction. Another possible supposition is (I do not think it is probable) that Dinakara uses *S'is'uhitaishinî* as being equivalent to Subodhinî, the name of his commentary. It is to be remarked against this supposition that neither in his introduction nor in his conclusion does he give us to know, as is the case with some other commentators (see Sumativijaya's conclusion quoted further on) that he composes it for the use of children (शिशु).

(5.) Then comes a very learned commentary,[1] called Raghuvams'adarpana, by Bhaṭṭa Hemâdri the son of S'rîmat Is'varasûri. It is certainly a very valuable one. It abounds in quotations from numerous authors, and in grammatical, philological and critical disquisitions. He refers in several places to older commentators but does

1. Cantos II.-VI. were obtained from Vis'vanâtha S'âstrî of Surat mentioned before. This fragment does not contain the text. Another fragment of a MS. containing Cantos VIII., IX. and parts of X. and XI. were obtained by Dr. Bühler. It contains the text and is very old, between two and three centuries, probably older, written as it appears to me in Mahârâshṭra. Cantos V.-XIX. is the third fragment, also obtained by Dr. Bühler, from Rajputâna. It does not give the text. The last page which ought to contain the commentary on the last five Stanzas of the nineteenth Canto and probably some particulars about Hemâdri and his date is unfortunately wanting. Otherwise it is complete, as far as it goes.

not name any of them. If the title Sûri were no objection, Hemâdri would appear to have been a Marâthâ Brâhman as he mentions in one place a Marâthî synonym for the hanging root of the Plaksha[1] or Banyan tree. The last page being wanting it is impossible to say whether he has given his date at the conclusion of the nineteenth Canto. I have no means to ascertain it. But from the authors and works he quotes (see Appendix) it appears he is not very ancient.

(6.) Another Jain commentary named Subodhikâ, of which only the first canto with the text has been accessible to me, is by S'rî Vijayagani Pandita, pupil of Pandita Râmavijaya of the Tapâgachchhîya sect. It is a mere Vritti or gloss, a literal and close paraphrase of the text, which it neither elucidates by quotations nor explains by grammatical notes. Except two or three anonymous passages from the Smritis, there are no other quotations in the fragment from any Sanskrit work not even from the Kos'as, so generally quoted by commentators. It is neither practical nor learned, being in many places far from correct in its interpretations. The MS. may be about two centuries old, though no date is given. It is of course not possible to determine from the fragment itself the period when it was

1 The passage is unfortunately somewhat corrupt and strangely enough in both MSS. It occurs in his comments on VIII. 92. The fragment containing Cantos VIII. IX. and parts of X. XI. reads: प्लक्षस्य प्ररोहोङ्कुरः सौभजालमिव प्लक्षोटजपिकंटी स्यात् प्लक्षत्यधोगच्छति मूलैरिति क्षीरस्वामी। महाराष्ट्रभाषा [यां ?] पारवी ॥ पांची पिंपरि ॥ The larger fragment has: प्लक्षस्य प्ररोहोङ्कुरः सौभजालमिव। प्लक्षो जटीवकंटी स्यात्। प्लक्षत्यधोगच्छति मुलैरिति क्षीरस्वामी। महाराष्ट्रभाषा[यां?]रंवीपांची पिंपरी।

written. It is a Kathambhûtinî-tîkâ, of the same kind as that of Vallabha.

(7.) Another Jain commentary is by some one whose name is not known. The MS. is not complete, being wanting in the first 37 leaves containing Cantos I.—IV. and the first twelve stanzas of Canto V. Then it breaks off from the 53rd up to the 78th leaf, the missing pages depriving us of Cantos VII., VIII., IX. and of the first 12 couplets of Canto X. The date given at the end of Canto XIX. is Samvat 1763 (corresponding with A. D. 1708). The author's name is unfortunately snatched away from us by the last leaf, the 147th, which is wanting. He calls himself the servant of the feet of Vijayânanda Sûri[1] and his commentary Raghuvams'asûtravritti. The MS. contains the text in the middle of each page and the commentary above and below it. This Sûtravritti is of the same kind as the Raghupanjikâ of Vallabha, the remarks on which made before apply to it also. Except a few passages quoted anonymously from the Smritis, the Nîtis and the Bhagavadgîtâ, he cites no authors and is on the whole somewhat too meagre in his explanations.

(8.) We have now to notice the last Jain commentary that we have secured. The author's name is Pandita Sumativijaya of Vikramapura (Bikaneer ?) and that of his work *Sugamârthaprabodhikâ*, which he composed some time between A. D. 1635 and 1643.[2] It

1. "सकलभट्टारकश्रीविजयानन्दसूरीश्वरचरणसेवकपय—."

2. Some particulars given at the conclusion of the nineteenth Canto may here be noted: श्रीमन्नन्दिजयाख्यानां पाठकानाममूभर: (*sic.* ह ?)

extends from Canto I. to Canto XIX. The MS. consulted contains the text as well as the commentary. It is nearly in the same style as the Raghupanjikâ of Vallabha, containing few if any quotations, and avoiding discussions of any kind. As it is professedly so modern, it does not deserve any further notice.

Except Mallinâtha, Dinakaramis'ra (both obtained from the Deccan) and Vallabha (procured from Indore), all the remaining commentaries were procured from Gujarât and Rajputâna, and there is little doubt but that except Mallinâtha, Dinakaramis'ra and Hemâdri, they are by Jain writers. The text that Mallinâtha had before him or considered as genuine is given in the present edition. That commented

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शिष्यः पुण्यकुमारेतिनामा (*sic*!) स पुण्यवारिधिः १ तस्याभवन् विनेयाश्च राजसारास्तु वाचकाः सजिनोक्तक्रियायुक्ताः वैराग्यरसरञ्जिताः २ शिष्यमुख्यास्तु तेषां तु हेमधर्माः सदाह्वयाः शिष्टदिष्टा गुणाभिष्टाः (*sic.*) बभूव (!) साधु(MS. ध)मण्डले ३ सांप्रतं तद्विनेयाश्च जीयासुः(? स्तु ?)श्रीभनाश्चिरं पाठकावादिवृन्दैद्राः. (वृन्देन्द्राः ?) श्रीमद्विनयमेरवः ४ सुमतिविजयेनेयं विहिता सुगमान्वया। वृत्तिर्बालावबोधार्थं तेषां शिष्येण धीमता ।५। विक्रमाख्ये पुरे रम्येभीष्टदेवप्रसादनः रघुवंशस्य टीकेयं कृता पूर्णा मया शुभा। ६ निर्विंदभ्रहं [*sic.* °ग्रह ?] रसशशिसंवत्सरे फाल्गुनसितैकादश्यां तिथौ संपूर्णा ॥ ० ० ० मुनि (मनु ?) १ दिलीप २ रघु ३ अज ४ दशरथ ५ श्रीराम ६ कुश ७ अतिथि ८ निषध ९ नल १० नभ ११ पुण्डरीक १२ सेवधर १३ देवानीक १४ अहीन[गु] १५ पारिजान १६ हल १७ शैल १८ उनतना (? उन्नाभ ?) १९ वज्रणाभ २० अग्निवर्ण २१ विश्वसह २३ हिरण्यनाभ २४ कौशल्य २५ ब्रह्मिष्ठ २६ पुष्करपत्र २७ पुष्प २८ ध्रुवसंधि २९ सुदर्शन ३० इति रघुवंशराजानः (*sic.*) Whatever the figure of unit may be that is meant to be indicated by the letters preceding ग्रह, it is certain that ग्रहरसशशि mean one thousand six hundred and ninety, obviously of the Samvat, as that is the era used in Rajputâna, where the commentary was composed and whence it has been obtained.

upon by Hemâdri seems very little to differ, if at all, from it except that he does not, like Mallinâtha, discard the spurious stanzas and readings, almost all of which he notices as such, though in a manner far from disapproving. The differences between our text on one hand and that of the remaining six commentators are somewhat considerable, though I do not find them to be so numerous as really to constitute a different redaction. They are, moreover, generally confined to single words. A close examination of the several commentaries has convinced me that a few only of the various readings have arisen from the ignorance of the scribes but they are mostly due to the unscrupulousness and the ignorance of the commentators and their desire to make Kâlidâsa conform to their own ideas of what is good or bad, correct or incorrect, wise or unwise, or decent or indecent, regardless of the historical value of preserving the author's words. In one or two passages I have actually found a commentator stating what is the reading of the poet and yet proposing to read differently![1] Perhaps Mallinâtha is the only commentator on Raghuvams'a, that I have met with, having a desire to find out and preserve the readings of the poet himself, and carefully excluding the spurious substitutions of all single words and phrases, and the interpolations of whole stanzas with which the poem is seen overgrown

1. Thus Châritravardhana on Canto VIII. St 25: यतिभिः संन्यासिभिः सार्द्धं [विधिं] विदधे निर्ममे (!) • • • वितनान समे पुरोधसेति वा पाठः । विदधे विधिमस्य नैष्ठिकं यतिभिः सार्द्धमनग्निमग्निचिदिति कश्चित्पाठः ॥ Dinakara: यतिभिः संन्यासिभिः सह [विधिं] विदधे कृतवान् । • • • वितनान समग्निम्न्यादि (!) वा पाठः । विदधे विधिमस्य नैष्ठिकं यतिभिः सार्द्धमनग्निमग्निचित् इति मुख्यः पाठः ।

in many MSS.; and it is no doubt owing to this his scrupulousness, that he is consulted most and that the other commentaries are so much neglected as to be hardly known to the general public.

In the present edition the various readings as found in the commentaries of Châritravardhana, Hemâdri, Vijayagani, Vijayânanda's pupil, and Pandita Sumativijaya are not given, first because these commentaries came to my hands too late; and secondly because, except those that are admittedly or obviously spurious, or such as are proposed by the commentators themselves, almost all of them are represented by our own MSS., and by Dinakara and Vallabha, whose differences have invariably been preserved. The public will, moreover, have little cause for regret when they are apprised of the fact that, as appears even from the multitude of the commentaries, the text that Mallinâtha has commented upon is generally the true text of the poet or at least most probably so. For even when the other commentators choose other readings, it is perhaps seldom that they do not notice those which we see form the subject of Mallinâtha's commentary.[1]

From the commentaries it is now necessary to turn to the poem itself. The first question that presents itself for consideration is, whether the nineteen Cantos we have complete the poem? No decisive answer can

1. Since the above was written I have been favoured by Dr. Bühler with the first Canto of the poem as collated with a palm-leaf MS. in the celebrated Bhândâr at Jessalmîr, about 500 years old, and I find that almost without exception all the variety of readings found therein has already been preserved in the present Edition.

yet be given. But if tradition is to be believed it is plain that the poet wrote more cantos than we have inherited. There is nothing that requires us to discard the tradition and every thing tends to confirm it. Before the missing cantos of the Kumârasambhava were recovered, a similar tradition assured us against many who maintained the contrary that the first eight cantos then known to exist did not form the whole poem, and search has not falsified the tradition. Among indigenous native scholars the belief is that time has, at least for the present, deprived us of the sequel of the 'history of the Raghu-race'. It was some time ago that I received assurances from about Ujjayinî that the remaining cantos—said to be from 20th to 25th—have not been lost, and even promises that I should get a copy of them to be published for the first time. But it seems we are destined still to wait either to be put one day in possession of the long-wished-for remnant or to be disappointed by waiting for a time without knowing how long it may extend. The best proof that the whole poem, if the poet ever completed it, has not come down to us is the very portion that we possess. No one who reads through it can help feeling that the end of the nineteenth Canto is too abrupt to be the conclusion of the poem. If we examine all the works ascribed wrongly or rightly to Kâlidâsa, we find that they all have, except the Raghuvaṁs'a, a smooth and as it were natural conclusion. The benedictory verses of the three dramas are well-known and accord with the generally acknowledged precept of writers of treatises on Sâhitya that a work should conclude

with a benediction favourable to its hero.[1] The Meghadûta ends in such a benediction. The Ritusaṁhâra has a blessing at the conclusion of each canto, as each may be considered a little poem complete in itself. The Kumârasambhava as we have it in the latest print, though it does not conclude with a benediction is nevertheless so far complete as to have fulfilled the main object of the author, viz. the story of Kumâra's birth and the slaying by him of Târakâsura.[2] Even the Nalodaya, that stupendous trifle, which doubtless falsely pretends to be the production of the great poet has a benedictory stanza for its conclusion. The Naishadhîya, the Sis'upâlavadha, and the Kirâtârjunîya are among the productions of other poets that may also be mentioned as having a natural conclusion, in which, besides the usual blessing, some particulars regarding the authors are given. The nineteenth Canto of the Raghuvaṁs'a, on the contrary, ends in the ignominious death of the voluptuous king Agnivarna, and in the warm tears of sorrow of his widowed Queen, that are only cooled by the waters of coronation poured down on her head from jars of gold. She is just seated on the throne to rule conjointly with a council of ministers the kingdom of her late husband

1. अन्ते काव्यस्य नित्यत्वाङ्कुर्यादाशिषमुत्तमाम्। सर्वत्र व्याप्यते विप्रान्नायकेच्छानुरूपिणीम् इति सारस्वतालंकारदर्शनम् as quoted by Mallinâtha on Meghadûta II., 54.

2. There can be little doubt that the seventeenth Canto does not conclude the poem. The absence of a natural conclusion in the form of a benedictory stanza at the end of the seventeenth Canto adds much strength to the tradition that the poem, has not only seventeen but twenty-two Cantos.

with the embryo of a posthumous prince "that shone in her womb as does a handful of corn-seeds in the bosom of the Earth"—and whose birth was eagerly looked for with hopes of prosperity by the people. There the queen is left and we have nothing further! Can this be the end of the poem? There is not only no indication of a conclusion of the poem at the end of the last canto that we possess, but it is plain that we have not therein even the conclusion of the history of Agnivarna himself. For this last cannot be said to be complete until the curiosity which the last stanza of the nineteenth Canto appears studiously to excite is satisfied. What becomes of the posthumous child promised at the end? Sanskrit poets studiously avoid a tragic end and try to give even a tragic story an agreeable termination. Even the sacred history of Râma which in the Râmâyana and other inspired works ends with the sudden disappearance of Sîtâ in a chasm of the Earth is, in order to give an agreeable conclusion materially changed by the poet Bhavabhûti. Further, whatever be the time when Kâlidâsa may be proved to have flourished, he, who is on all hands praised for the happy choice of his subjects and the thorough execution of his plans, cannot be supposed to have brought down the history of the most celebrated ancient Indian kings to such a sorry end. It is natural to imagine that his object must have been some such as to connect some one of the dynasties of kings existing in his time with the race anciently descended from the Sun. The Vishnupurâna enumerates no less than thirty-seven princes after Agnivarna, of whom it represents eight as having reigned up to the war of the Mahâbhârata

and the rest afte that event (Wilson's V. P. Bk. IV. cap. IV., XXII.) The line of kings therefore mentioned by our poem not be g complete the conclusion is inevitable either that the poet did not finish his work or if he did it has not descended to us in its entirety.

It is to be observed on the other hand that to none of the commentat rs I have consulted is known any part of the poem beyo nd the nineteenth Canto, at the end of which they all formally conclude their commentaries. Hemâdri, one of the poet's most intelligent interpreters and very intimat ly acquainted with his works, incidentally observes at the commencement of the sixteenth Canto that the Râmâyana having been the poet's source for the his tory up to that stage he now gives in four more cantos t he sequel of the story as it is found in other works—a st atement which shows that Hemâdri considered the ni neteen cantos to complete the poem (as also that the Râmâyana was the source of its main part—a subject t which we will soon turn our attention). It is clear therefore that more than five centuries ago the poem was known in some parts of the country—as for i nstance to Dinakara and to Châritravardhana—to co tain only nineteen cantos. Though this would not aff ect the possibility of any more of the poem having at t he same time existed in other parts—as was the case w th the Kumârasambhava—it is nevertheless an importa nt fact, as the commentators do not belong to one pro vince only.

What then the materials of the historic element of the Raghuvams'a w ere it would be highly interesting to know. If th e poet had not some such work as

[1] कमर्थमागमान्तरसिद्धं सर्गैश्चतुष्टयेनाह XVI. 1.

the Harivaṁs'a before his mind's eye when writing or at least conceiving his Raghuvaṁs'a,[1] it is beyond any reasonable doubt that he used some one of the existing lists of the Raghu-race either as given in the Purâṇas or in the family pedigrees of some dynasty or other that was in power in his time. His list of the princes that followed Râma agrees closely with that of the Vishṇupurâṇa, but it is likely that he consulted other "authorities conversant with antiquity." He refers to "acquaintance with ancient history" in Canto VI. while making Sunandâ describe the great ancestors of the several suitors of Indumatî, where the former is described as being "learned in the history of the families of kings," VI., 20. A more distinct mention of those "conversant with antiquities" is found in Canto XVIII., 22, where the poet mentions king Vyushitâs'va[2] as the successor of S'ankhavarṇa.

But the prototype of the Raghuvaṁs'a is doubtless the Râmâyaṇa from which not only are the main incidents of the greater part of it derived but, the poet distinctly mentions the author of the Râmâyaṇa as also that great epic itself, and even alludes in one instance to a particular couplet (XIV. 70). He starts with an

1. The title *Raghuvaṁs'a* may well suggest its adoption from that of the *Harivaṁs'a*.

2. Professor Hall in his edition of Professor Wilson's Vishṇupurâṇa Vol. III. pp. 322-3 justifies the reading Dhyûshitâs'va and quotes the stanza in question. It is but just to say that Vijayanandа's pupil, Dinakaramis'ra, Châritravardhana and Hemâdri read ध्युषिताश्व and Vallabha has भूषिताश्व.

expression, modest as is usual in his works, that he will not be able to do justice to the subject of his poem, but that he may nevertheless venture upon the enterprise, as other poets had already effected an entrance into the subject of the glorious dynasty and had thereby prepared a path for him, which fact should pardon his presumptuous undertaking. All the commentators I have had access to interpret the "previous poets" (I., 4.) to mean 'Vâlmîki and others.' *Vâlmîki* is named as the sage to whose hermitage Râma directs his brother Lakshmana to take Sîtâ and abandon her in its neighbourhood (XIV., 45). The same sage is referred to further on (XIV., 70) as "the poet" whose lamentation for the death of one of the couple of the birds took the form of the famous couplet—the first couplet as is popularly believed, that gave origin to the Râmâyana and consequently the couplet that was ever composed. Kâlidâsa himself refers to this same tradition, while referring to the origin of the Râmâyana. "*Vâlmîki* with his heart full of compassion led her, who thanked him for his kindness, to his hermitage in the evening as the deer were sitting by the side of the altar." "When S'atrughna leads an expedition against Lavana the lord of Mathurâ, he is benighted near the hermitage of *Vâlmîki*, and sojourns in it for one night." On his return homewards "he passes by but does not enter the hermitage of *Vâlmîki*, lest he should again disturb his meditations," XV. 37. When the sons of Râma—Kus'a and Lava—chanted the Râmâyana in the sacrificial hall of their father all heard them with pleasure. For "Râma was the hero of the poem, *Vâlmîki* was the poet

who composed it, the two young songsters were endued with voices sweet as those of heavenly choristers: why then should they not be able to captivate the attention of their audience?" And when asked by whom they had been instructed in the art of singing "they named *Vâlmîki*." When called upon to prove her innocence, the water that Sîtâ sips is "poured by a pupil of *Vâlmîki*" XV., 80.

When it is borne in mind that no less than six of the nineteen Cantos (X.–XV.) are devoted to the history of Râma, and that even the others are principally taken up with the nearest four ancestors (I.–IX.) and the nearest three descendants of Râma (XVI.–XVII.), the Raghuvams'a may safely be described as a poem on the history of Râma. Most of the incidents in the story of Râma as given in this poem tally with those of the Râmâyaṇa,[1] which, as regards that portion of the poem, the poet seems to follow quite faithfully. Wherever they are too long he only alludes to them in a way that shows that he proceeds on the understanding that his readers are thoroughly acquainted with the contents of the great epic. The investiture of Râma with the mystic powers of resisting hunger and thirst, called *balâ* and *atibalâ* (XI. 9,); the narration of ancient traditions by the sage Vis'vâmitra as he travelled back to his hermitage with the princes whom he had obtained

1. My thanks are due to Mr. B. Nârâyaṇa Iyangar of Shimoga for calling my attention to the fact that the Madras Edition —which, as Dr. Hall has well pointed out in his edition of Wilson's Vishṇu Purâṇa, is like the Bombay Edition the genuine Râmâyaṇa—gives the story of the crow being the son of Indra and his having attacked Sîtâ's breast. See note on XII. 22.

for the purpose of protecting his sacrifices from the molestation of the Râkshasas, XI. 10 ; the resuscitation by Râma of the unfortunate Ahalyâ XI. 34, and many other incidents that are to be met with in Cantos X. to XV.—these are distinguished from the other cantos by the hurried narration of many, and passing allusions to more parts of the subject that forms the burden of the epic—leave no doubt that the Râmâyaṇa was drawn upon by Kâlidâsa for that portion of his poem which he devotes to its principal hero. That epic appears, besides, to have been considered in the time of Kâlidâsa not only as most interesting and such as captivated the heart (Râmasya madhuram vrittam XV. 34, see also 64), such as would console Sîtâ in her distress of banishment, (XV. 34) such as when sung by Kus'a and Lava set the wild beasts of the hermitage into motionless raptures (XV. 37), such as when recited among an assembly of men makes them motionless with tears dropping from their eyes like trees in a garden that, on a windless morning, stand unstirred dropping down drops of dews,—but also as the first, "the most ancient path for poets" and its author as an ancient poet (I. 4), as "*the* poet" *par excellence* (XIV. 70, XV. 71, 75), as the poet who not only composed the Râmâyaṇa, but composed it when Râma himself lived. For it was to his hermitage that Sîtâ betook herself after her abandonment by her husband. It was he who named and brought up the two sons of the unfortunate queen, instructed them in the Veda and taught them to sing the Râmâyaṇa, the first or "most ancient path for poets" that he had himself composed (XV. 33), and that he had himself invented of his own personal knowledge, *i. e.* without

taking his facts at second hand, written in fact as contemporary history (Prâchetasopajnam, XV. 63.) He is distinctly called the first poet, kavirâdyah (XV. 41). He is one of the Maharshayas or *Great Rishis* that at the invitation of Râma repair to the celebrated horse-sacrifice that the latter performed (XV. 19). In return for the kindness with which Vâlmîki brought up and educated his sons and afforded shelter to Sîtâ, Râma offers him his whole kingdom reserving to himself nothing but his own person. Vâlmîki does not accept the offer but only begs that Sîtâ might be recalled from her banishment and readmitted into her husband's family. Vâlmîki is described as practising the life of a Tâpasî in a hermitage and is called a Muni (XIV. 71, XV. 14, 74, 76 and 79), whose benediction even the Fates dared not cross; as one who could learn the occurrences of events and their causes not by the slow processes by which ordinary poets obtain knowledge, but by means of simple contemplation (XIV. 72), a power which no one has, as far as I know, yet claimed for a poet not being a Rishi, as in fact having been a Rishi of great religious merits, that could, like any other Rishi, obtain any thing he desired by the supernatural virtue of his holy austerities (XV. 12); nay, as an author of inspired scriptures or Vedic hymns, mantrakrit (XV. 31.).

Besides the above passages one or two more circumstances demand our attention. In the beginning of the tenth Canto Das'aratha is described as "having reigned a little less than ten thousand years and yet remained without an heir." He then performs a sacrifice called *putreshti* and the four sons are afterwards born to him. In

Canto XIV. 73 Vâlmîki while consoling Sîtâ describes himself as having been the personal friend of her late father-in-law King Das'aratha. After Das'aratha an interregnum follows at the end of which Râma fills the throne of his father. After Râma, who must be supposed to have reigned many years though Kâlidâsa does not say how many, the Raghuvams'a enumerates the following twenty-four kings as having reigned in Ayodhyâ as his descendants :—

1. Kus'a	XV.	97	13. Vajranâbha	XVIII.	20
2. Atithi	XVII.	1	14. S'ankhana	,,	21
3. Nishadha	XVIII.	1	15. Vyushitâs'va	,,	22
4. Nala	,,	4	16. Vis'vasaha	,,	23
5. Nabhas's'abda	,,	5	17. Hiranyanâbha	,,	24
6. Pundarîka	,,	7	18. Kaus'alya	,,	26
7. Kshemadhanvan	,,	8	19. Brahmishtha	,,	27
8. Devânîka	,,	9	20. Putra	,,	29
9. Ahînagu	,,	13	21. Paushya	,,	31
10. Pâriyâtra	,,	15	22. Dhruvasandhi	,,	33
11. S'ila	,,	16	23. Sudars'ana	,,	34
12. Unnâbha	,,	19	24. Agnivarna	,,	35

The above number might well cover a period of five centuries, a time shorter than which could not have passed between the date of Vâlmîki and that of Kâlidâsa, to say nothing of the thirty-seven kings given in the Purânas but not mentioned in the Raghuvams'a as we have it, and of the time that Vâlmîki lived, according to our poet, before the time of Kus'a so as to be contemporary with Râma and his father who reigned a fabulous number of years. Whatever be the value we

may attach to the list of kings given above and continued in the Vishnu Purâna, it is sufficient to show what according to Kâlidâsa's ideas was the distance between the age of Vâlmîki and his own time.

There is yet another consideration that shows that our poet placed the author of the great epic very many centuries before his own time. There is nothing new in saying that the author of the Raghuvams'a knew the system of the Yugas. But it is of importance to point out in what Yuga Vâlmîki lived according to the belief of Kâlidâsa. Râma is generally believed to have lived in the second or Tretâyuga, and our poet does not differ from this belief. There is a passage which clearly alludes to his acquiescence in the theory of the Yugas as propounded by the Smritis and Purânas and in Râma's position in the Tretâyuga. For when Lakshmana, in consequence of the promise that his elder brother had given to Kâla (Death), had drowned himself in the waters of the Sarayû, Râma, having thereby lost one-fourth of his Self, appeared to stand, says the poet, (XV. 92—96) unstable on earth even as did Dharma on three legs. Now Dharma or religion stands on four legs in the Krita, three in the Tretâ, two in the Dvâpara and one in the Kali age (see Notes).

From what has been said above the following conclusions are self-evident and cannot be escaped, viz.—

(1). That, in the belief of Kâlidâsa, the Râmâyana was the *first* poem that was ever composed in Sanskrit;

(2). That its author Vâlmîki was the father of poetry, the first poet that wrote in Sanskrit;

(3). That he was not a profane writer, but was a Tapasvin, a Muni, a Rishi;

(4). That he lived in the time of Râma, the hero of his great epic; and

(5). That he lived many, many centuries before him, in the Dvâpara age.

These conclusions have a most important bearing on the theory of the learned Professor Weber that the Râmâyana was composed about the commencement of the Christian Era. For viewed in connection with that theory they naturally suggest the question, Is it probable that Kâlidâsa, who is believed by some to have lived in the first century before or after Christ, and by some in the third, and by others in the sixth century of the Christian Era (Professor Weber is among the latter), could hold in such estimation a poet that lived contemporaneously with him, or one or two (or if the latest date, that of Weber himself, be accepted, three or four) centuries before him? I maintain that it is improbable. A poet so recent could not have been at least by Kâlidâsa called a Rishi, or supposed to have been contemporaneous with Râma, and could not have been respected as an inspired author of Vedic hymns (mantrakrit), unless all tradition had been cut off from the memory of men for one or two centuries and the Râmâyana suddenly recovered from complete oblivion. Such a contingency there are no grounds for our supposing to have occurred before or about the time of Kâlidâsa. Even in modern times when the flow of ancient tradition is sometimes much affected by sweeping political events and foreign influences working slowly but steadily, such a

metamorphosis has seldom if ever occurred in India.

Between Kâlidâsa and the poet of the Râmâyana the interval must therefore necessarily have been so long as to give an appearance of truth to the character and age assigned by the former to the latter, as we cannot assume that Kâlidâsa, contrary to the then popular and generally entertained belief about the time and character of Vâlmîki, translated him to a distant region of antiquity and turned him from the writer of a profane poem into a holy sage and author of Vedic texts. We can only interpret Kâlidâsa to have said about Vâlmîki what was believed by the people in his time, especially as he does not write with the object of magnifying him but refers to him in the course of the narration of his story. It was not his object to raise a profane poem into a holy epic nor a human king into a demi-god.

The fifth century after Christ is the latest that it has been found possible to assign to Kâlidâsa. Bâna's mention of him in the Harshacharita as the author of the Setukâvya has furnished the datum, and Bâna is shown to have lived in the beginning of the seventh century. As for the earliest date nothing reliable has yet been satisfactorily shown. There are those that believe Kâlidâsa to have lived about the time when Agnivarna the voluptuous Prince described in the nineteenth Canto of the Raghuvams'a or his posthumous son[1] reigned, which would place him at

1. Vide Dr. Bhâû Dâjî on "Kâlidâsa". Journal of the B. B. Royal Asiatic Society for 1861. I have had no access to M. Hippolyte Fauche's Edition of the complete works of Kâlidâsa, but it

least eight centuries B. C. This date can hardly rest on any other foundation than that of the very questionable fact that the nineteenth Canto is the conclusion of the Raghuvaṁs'a, and the still more questionable conclusion that no more kings are described, because no more of them had lived—the latter especially in face of the 37 kings given after Agnivarṇa as we have already seen. Another date assigned, and this the generally received one among the learned men of this country, is the time when Vikramâditya the founder of the Samvat Era flourished in the first century before Christ. It is not certain on what ground, other than that of time-honoured tradition this belief rests. I do not think it is founded on the statements we meet with at the conclusion of that Jain forgery, the Jyotirvidâbharaṇa, which, unless it is a pretty ancient forgery, would itself appear to be a reflex of the general tradition that Kâlidâsa lived in the time of Vikramâditya, and therefore identify the Vikramâditya of the tradition with the founder of the Era. No

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may as well be stated that no posthumous child is described to have succeeded at the end of the 19th Canto. The widowed queen of Agnivarṇa is seated on the throne and a posthumous child expected, but the poem breaks off abruptly and we know nothing of the posthumous child. If Kâlidâsa really lived in the reign of the posthumous child we cannot suppose him to have described his ancestors and said nothing about the living king himself. The twentieth and the succeeding cantos if they should ever be recovered would satisfactorily show the fallacy or the accuracy of assigning such an ancient date to Kâlidâsa as the seventh or eighth century before Christ.

satisfactory arguments have indeed as yet been brought forward that might unsettle the belief in the contemporaneousness of Vikramâditya of the Samvat Era with Kâlidâsa. But the Jyotirvidâbharana has no title to be an authority on the subject. Dr. Bhâû Dâjî has well shown that the work is not the production of Kâlidâsa, and it is quite true that on the very face of it it appears to be a forgery—and that too by an astrologer who probably did not know much Sanskrit.[1] While professing (XXII. 21) to have been composed in the year of Kali 3068 or 111 years before the commencement of the S'aka Era, it gives a rule (I. 16) for finding out the cycle year when the S'aka year is known[2]! While it gives Varâhamihira the celebrated astronomer as one of the contemporaries of the author Kâlidâsa (XXII. 9, 10), it starts with the enunciation "believing the rising, the fortnights and the signs of the zodiac, de-

1. It is impossible that this work should be the production of a Kâlidâsa having any pretensions to be a poet or indeed even to be considered a Sanskrit Scholar. The style is rough and unpolished and in numerous passages clearly barbarous. A few examples may not be out of place here. The very first stanza contains an incorrect expression: वैभ्यात्रिहारितवशिष्टपराशरादै-र्नीत्योदितं जनधनव्यवहारसिद्ध्यै। ग्रन्थान्यहं न तु तदेव गिरं यदार्यं ज्योतिर्विदाभरणनाम्नि मदीय ग्रौवम्. I. 1. Where is the substantive qualifying °नाम्नि? सप्तम्यामंशुधिदायं क्रियासु प्राज्ञैर्योगो वर्जनीयोखिलासु II. 7, where the pause on मं is certainly not Kâlidâsian. प्रेतं नयेन्निगृहनं न चौकसो न गोपनं दारु तृणोच्छसंग्रहः II. 19, वृत्रासुरप्राणहरकृपीटजौ मित्रो महत्यानथ यातु पुष्करम् II. 12. The false quantities in the last two passages would be discreditable to a senior boy in our High Schools.

2. नगै(७)र्नखै:(२०) संनिहतो द्विभा शक: सखत्रिशक्रो(१४३०)क्षयमाङ्कभाजित: (६२५) गता: स तल्लब्धशकोभ्यधड्(६०) हृतोवशेषके स्यु: प्रभवादिवत्सरा: I. 16.

scribed by the improper speech of others as wrong, I will compose by the aid of the numerous excellently described opinions of Varâhamihira and others, this Jyotirvidâbharana [so as to make it] acceptable to the opinions of the good" ![1] This work then throws no light on the age of Kâlidâsa, and cannot even be supposed to have been composed by any author bearing that name, as it does not profess to be the production of *a* Kâlidâsa but of *that* Kâlidâsa who wrote the Raghuvaṁs'a and other poems.

That Kâlidâsa flourished at the Court of a Vikramâditya there can be no doubt whatever. Universal tradition has always handed him down as patronized by Vikramâditya, and whatever the view you take of the time when he may be believed to have lived, all accounts agree in placing him in the Court of a Vikramâditya, and with the exception of that silly medley of absurd anachronisms, the Bhojaprabandha, that gives the honour to Dhârâ,[2] all agree in placing him

1. अन्यासदुक्तिविहितोन्नमपक्षराज्ञीन् व्यर्थोनहं विरचयामि वराकियुक्तैः। मत्वा वराहमिहिरादिमतैरनेकैर्ज्योतिर्विदाभरणमप्यनसन्मतार्हम् I. 2. मत्वा to be construed with व्यर्थान् and it stands after विरचयामि !

2. Prof. Weber remarks (*Indian Antiq.* XXVI. p. 24) that he favours the opinion of Prof. Kern (who puts Kâlidâsa in the sixth century) "because the special regard shown in the Ra-"ghuvaṁs'a for King Bhoja, and his race (though of course "they are in the poem transferred to remote antiquity) seems to "me to point to the glorification of a contemporary prince." The Raghuvaṁs'a shows no special regard to King Bhoja nor to his family. There is nothing that may be considered as special regard in whatever is said of the brother of Indumatî and his race and capital. The Bhoja of the Raghuvaṁs'a is, besides, the

at Ujjayinî. And internal evidence derived from his works certainly confirms the tradition. He loves to dwell on the Mahâkâla, the Siprâ, and the beauties of that ancient city. In connection with this subject I must call attention to the name of one of his well-known dramas, the Vikramorvas'î, which there can be little doubt is intended to contain and thereby immortalize the cognomen of his patron Vikrama. I am aware that the generally adopted explanation of the name is to take it as a Madhyamapadalopî-compound, as meaning 'Urvas'î won by valour,' but that, besides being a far fetched because unusual grammatical construction, is not suggestive of the character of the play. Kâtavema the commentator explains it to mean "a play having Vikrama and Urvas'î for its subject" and observes that tradition has handed down that Vikrama was a title of Purûravas.[1] Though not the

ruler of the city of Kuṇḍinapura, the capital of the country of Vidarbha, whereas the Bhoja of the ordinary modern tradition at whose Court Kâlidâsa is placed was the ruler of Dhârâ, the capital of Mâlva. There are no passages in the Raghuvasm'a which even mention the name of Dhârâ or its ruler, and the passages relating to the Vaidarbha Bhoja of Kuṇḍinapura show no special regard to him. If Kâlidâsa had really lived or been patronised at Dhârâ, he would certainly have at least mentioned the place and its ruler, his patron, in his works. There was an excellent opportunity in the sixth Canto for him to have shown, if he had any, "special regard" to his patron of Dhârâ. May it be that Prof. Weber is of opinion that Kâlidâsa "transferred" his patron and his family not only "to remote antiquity," but also to another country?

1. विक्रमं चोर्वशीं चाधिकृत्य कृतं नाटकं विक्रमोर्वशी । धर्मशिखण्डिकन्दयमसहद्वन्द्वेन्द्रजननादिभ्यश्छ इति छप्रत्ययः । विक्रमशब्दः[?]पुरूरवःसंज्ञेति संप्रदायः ।

real explanation, this is be tter than that which re-
quires us to understand som e such word as 'obtained'
(प्राप्त) between 'valour' and ' Urvas'î,' an ellipsis which is
not naturally supplied in that manner. What then is the
meaning of the title? I hold that it means *the Urvas'î*
of Vikrama, i. e. the drama of Urvas'î dedicated to or
composed under the patronag e of Vikramâditya. I do
not mean to say that Kâlidâs a might not have intend-
ed a two-fold sense in the word Vikrama, as apply-
ing principally to his patron and then to the valour
of Purûravas; but it is clear y for the purpose of com-
plimenting his patron by in erweaving his name into
the very title of his drama th at he adopted a designa-
tion, which though ambiguo us now, must have been
perfectly intelligible at the time. Analogies are not
wanting where authors hav e similarly complimented
their patrons and preserved their names along with
their own productions. Vidyâ nâtha, patronised by King
Pratâparudra of Telingana[1], calls his well-known work
on poetry *Pratâparudra*, eve n though this does not
suggest the nature of its cont ents. '*Siddhahemachandra*'
is the title given by Hema chandra to his grammar
(S'abdânus'âsanam) of the Pr âkrit dialects, in order to
commemorate the name of his patron King Jayasimha[2],

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1. Vide Bhâû Dâjî in the Essa y before alluded to, p. 221.

2. आसीद्विशांपतिरमुद्रचतुःसमुद्रमुद्राङ्कितक्षितिभरक्षमबाहुदण्डः । श्रीमूलराज इति दुर्धरवैरिकुम्भिकण्ठीरवः शुचिचुलुक्यकुलावतंसः । तस्यान्वये समजनि प्रबलप्रतापनिर्मम-द्युतिः क्षितिपनिर्जयसिंहदेवः । येनैव स्वयं शासितयैपरं सुधांशौ श्रीसिद्धराज इति नाम निजं व्यलेखि ॥ * * * तेनातिविस्तृतदुरागमविप्रकीर्णशब्दानुशासनसमूहकदर्थितेन । अभ्यर्थितो निरवमं विधिवद्व्यधत्त शब्दानुशासनमिदं मुनिहेमचन्द्रः । Bombay Edition, 1873 conclus.

surnamed Siddharâja, at whose request it was composed, as he tells us at the conclusion of that work.

It is then more than probable that Kâlidâsa lived at the Court of *a* Vikramâditya, which, and at what time before the beginning of the seventh century of the Christian Era, we must leave for the present undecided, because we have really no data upon which to base any conclusion. I am well aware of the opinions that some learned scholars hold regarding the earliest date that can be assigned to the poet, and they would seem to be almost solely guided by the consideration that Kâlidâsa who refers to the signs of the zodiac and to the science of judicial astrology could not have lived earlier than the time when the zodiac and the judicial astrology based upon the duodecimal division of it was introduced into India from Greece. It has been maintained that the system of judicial astrology does not find a place in the Tetrabiblos of Ptolemy who lived about the middle of the second century of the Christian Era, and who systematised the science of astronomy among the Greeks; that it was at the end of the third century after Christ that astrology began to be cultivated among the Greeks and the Romans, and that it was by Proclus the commentator of Ptolemy (A. C. 412—485), Porphyrius (about the end of the third century), Julius Firmicus Maternus Junior Siculus (about 336), and Paulus Alexandrinus (at the end of the fourth century), that the science of judicial astrology was taught in Europe; that the coincidences between their system and that of the Hindu astrologers are so striking and so thorough sometimes, that they cannot be accidental and that as several of the terms

found in Sanskrit are clearly of Greek origin and as our own eminent astronomers such as Varâhamihira[1] acknowledge the superiority of the Yavanas (Greeks) in the knowledge of astrology, therefore that science has been borrowed by the Indians from the Greeks; and since the copy could not be made before the original came into existence, all those Sanskrit authors—and this includes Manu and Yâjñavalkya!—who show an acquaintance with that astrology may be considered to have lived after the end of the fourth century—the earliest time when the system of the Greek writers could have travelled to the East.[2]

It would be vain to deny that coincidences exist between the Greek and the Indian systems and some of them certainly refuse to be explained away as accidental. The division into twelve parts of the zodiac is a very old one and the division of the year into twelve months—which has obtained among us from the earliest times, the months being named not as among the Western ancients from simple numbers or the names of emperors, but from the attitudes of the skies at different seasons, or from the relative positions of certain stars with reference to certain heavenly bodies—might have suggested the division, and might easily have been borrowed by other nations; but the names of the twelve signs, the effects on the destinies of human beings of the Moon's conjunction with the twelve mansions, as

1. म्लेच्छा हि यवनास्तेषु सम्यक्शास्त्रमिदं स्थितम् । ऋषिवत्तेपि पूज्यन्ते किं पुनर्दैवविद्विजः । Br. Saṁh. II. 15, suppsed to be a quotation from an older astronomer.

2. Weber, *Dissertation*, II. 236—287. Dr. Jacobi's Essay *De astrologiæ Indicæ Horæ appellatæ originibus.*

suggested by the following nomenclature of the Bhâvas—

तनुधनसहजसुहृत्सुत-
रिपुजायामृत्युधर्मकर्माया:
व्यय इति लग्नाद्भावा
चतुरस्राख्येष्टमचतुर्थे | Laghu Jâtaka I. 15.

and obove all the names, *kendra, panaphara, âpoklima, jâmitra, dyûna* and *dyunta,* and *horâ* are too striking not to attract attention. But it is admitted that the Greeks who first knew astrology in Europe themselves borrowed it from the Chaldeans and the Egyptians. It is also admitted that though the Indians may have borrowed from the Greeks, they have certainly not followed their masters slavishly but that they so changed and moulded the system as not only to make it appear their own but even to add to it what was decidedly peculiar to themselves—a fact that shows that their own astronomy had so far advanced when the borrowing, if any, took place, that it did not require much effort to assimilate what was borrowed with what existed already among themselves. Evidence, however, of the borrowing in the early stages of development of Indian astrology there would appear to be little or none. But then it would little serve the cause of truth to deny that the words *âpoklima, kendra, panaphara, dyûna, rishpha* and several others found even in Varâhamihira are not of Sanskrit origin. If they be proved to be pure and not naturalized Greek words they must of course be admitted to have been taken from the Greeks. But it has yet to be shown how much of the Greek astrology was known though not committed to writings that have come down to us, before the time of

the post-Ptolemean astrologers and how much of it was clearly added after the time of Ptolemy. And if any portion be proved to have existed before his time among the Chaldeans, the age of Ptolemy and his successors would throw little light on Indian chronology. There is much in the Indian astrology, to which there is nothing corresponding in that of the Greeks. And as no one will maintain that the Indians knew nothing of the science of astronomy and the art of astrology before the second century of the Christian Era, it is quite possible that the Natives of India and the Greeks or rather their masters the Chaldeans or Egyptians were working synchronously at their respective systems, probably interchanging the results of their speculations, observations or imaginations. Prof. Weber himself has shown that "partly the Indian number of the planets, and partly their names, show that their discovery by the Indians has been independent."[1] The Indians have admittedly had their astronomy of the twenty-eight Nakshatras from time immemorial.[2] The Indian number of Yogas and their division obtaining with the Indians are unknown to the Greeks.[3] It is also well-known that the Arabs, though they afterwards lent a great deal to the Indians in the shape of their Tâjika received their first lessons in astronomy from the Indians. When to this is added that astronomy and a kind of astrology formed even in the most ancient times a necessary portion of the sacred lore—as in the absence of them the sacrifices

1. *Indische Studien* II. 238.
2. *Ibid.* 237, 238.
3. *Ibid.* II. 265.

could not take place[1]— there is nothing strange that the Hindus should themselves have been the authors of the zodiac. The coincidence of the Hindu and Greek names of the signs shows that the division had a common origin, and nothing more; and all that has as yet been written on the subject has not served to show when and by whom was the zodiac divided into twelve parts, and when and where did the pseudo-science of astrology based upon it come into existence? Until that is indisputably proved mere coincidences will at best serve as materials for future research and cannot be safely made the basis of any conclusions.

I do not, however, propose here to discuss the very large question of how much did the Indians borrow or lend, and how much did they discover or invent for themselves. My object is to refer to it only so far as it bears upon the date of Kâlidâsa. And for this purpose it is necessary for me to point out the passages in which the poet shows acquaintance with the science of astronomy or the art of astrology. And to begin with the Raghuvams'a the following are the only instances where allusions are made to the influence of the solar system, asterisms or of the planets on the destinies of mankind :—

(1.) काप्यभिख्या तयोरासीत् ० ० चिलाचन्द्रमसोरिव I. 46. "Their

1. कालानुपूर्व्यां विहिताश्च यज्ञाः, says the Vedânga-Jyotisha 2, 'sacrifices are enjoined to be performed according to the time,' and यो ज्योतिषं वेद स वेद यज्ञम्, 'he knows how to sacrifice who knows Jyotisha' *Id.* यथा शिखा मयूराणां नागानां मणयो यथा । तद्वद्वेदाङ्गशास्त्राणां ज्योतिषं मूर्ध्नि संस्थितम् 4 *Id.* It may here be noted that the word râs'i which signifies a sign of the zodiac occurs, though it would appear in a somewhat different sense, in the Vedânga-Jyotisha (verse 13.)

appearance was as agreeable as that of the constellation Chitrâ and the Moon when they meet."

(2.) ततःप्रतस्थे कौबेरीं भास्वानिव रघुर्दिशम् IV. 66. "He then proceeded towards the quarter presided over by Kubera as does the Sun." Also IX. 25.

(3.) नौ ....गौ गताविव पुनर्वसू विवताम् XI. 36. "Looking at them as eagerly as if they were the two stars Punarvasû, descended on Earth."

(4.) विलसत्पताकमध्यास्त..सावरजो विमानम् । दोषानतं चुभबृहस्पतियोगदृश्य-स्तारापतिस्तरलविद्युदिवाम्बुवृन्दम् XIII. 76. "Râma with his brothers ascended the balloon with banners flying, as does the Moon on an evening, shining in the company of Budha and Brihaspati, an assemblage of clouds, glittering with flashes of lightning."

(5.) अगस्त्यचिह्नादयनात्समीपं दिगुत्तरा भास्वति सन्निवृत्ते । आनन्दशीतामिव बाष्पवृष्टिं हिमद्युतिं हैमवतीं ससर्ज XVI. 44. "The Sun approaching from the quarter presided over by Agastya, the North seemed to send forth a cool stream of tears in the shape of the oozings of the Himâlaya."

(6.) तं प्रीतिविश्रब्धनिबन्धतृष्णैः पौरयोषितः । शरत्प्रसन्नेष्वहर्षेषु निर्विशेषं ववर्षुरक्षैः ॥ XVII. 35. "Him the ladies of the citizens followed with their eyes full of affection, as the star-eyed nights see the polar star in the S'arad season."

(7.) उपस्थिता शोणितपारणा मे सुरद्विषश्चान्द्रमसी सुधेव II. 39. "I have obtained this feast of blood as does the enemy of the gods that of the lunar nectar."

(8.) ब्राह्मे मुहूर्ते देवी तं सुषुवे । अतः पिता ब्रह्मण एव नाम्ना तमात्मजन्मानमजं चकार. V. 36. "The queen gave birth to him at the hour presided over by Brahmâ. His father therefore called him Aja after Brahmâ himself."

(9.) प्रययावातिथेयेषु वसन्नृषिकुलेषु सः । दक्षिणां दिशमृक्षेषु वार्षिकेष्विव भास्करः XII. 25. "He proceeded to the South, sojourning as he

went in the hermitages of the hospitable sages, as does the Sun in the constellations of the rainy season."

(10.) विराधो नाम राक्षसः । अतिष्ठन्मार्गमावृत्य रामस्येन्दोरिव ग्रहः XII. 28. "The friend Virâdha opposed the passage of Râma as does the graha Râhu that of the Moon."

(11.) पुपोष वृद्धिं हरिदश्वदीधितेरनुप्रवेशादिव बालचन्द्रमाः III. 22. "The prince grew as does the young Moon by means of the Suns' rays that enter her."

(12.) तस्मादपावर्तत कुण्डिनेशः पर्वात्यये सोम इवोष्णरश्मेः VII. 30. "The lord of Kundina returned from him as does the Moon from the Sun at the end of the time of conjunction."

(13.) छाया हि भूमेः शशिनो मलत्वेनारोपिता शुद्धिमतः प्रजाभिः XIV. 40. "For what in reality is only the shadow of the Earth is regarded by the people as an impurity of the pure Moon."

(14.) ग्रहैस्तनः पञ्चभिरुच्चसंश्रयैरसूयगैः सूचितभाग्यसंपदम् असूत पुत्रम् III. 13. "She gave birth to a son whose future greatness was indicated by five culminating and unset planets."

(15.) तस्मिन्नपुष्यर्क्षमुदिते समग्रां पुष्टिं जनाः पुष्य इव द्वितीये XVIII. 31. "He having been born, the people obtained all prosperity, as if another Pushya constellation had risen."

Of these passages, the first six are mere natural phenomena involving no knowledge of either astronomy or astrology, but mere illustrations such as any one observing the skies is likely to use. The next four, 7-10, are also simple natural phenomena with a touch of Paurânic mythology about them, that brings them within the knowledge even of ordinary people. The three passages that follow, 11-13, are, it must be admitted, such as deserve more attention. But they simply refer to certain astronomical facts. No. 15 may be considered as half mytho-

logical and half astrological. And whatever astrology the first thirteen passages and also the fifteenth contain is the astrology and the superstition of the twenty-seven Nakshatras and not of the twelve signs of the zodiac. The only passage that indisputably shows, that the poet was acquainted with the judicial astrology of the zodiac is No. 14 (III. 13), where the future greatness of young Raghu is "indicated by five culminating and unset planets." Though single the passage is sufficient to show that our poet was acquainted with the division of the zodiac into twelve parts and with a system of astrology which assigns certain effects to certain accidental coincidences of the relative positions of the Sun, the planets and other heavenly bodies on the fortunes of mortals.

The passage is decisive. But more decisive and strengthening the above conclusion are certain verses in another poem of the author (that it is by the same author we will presently show), viz. the Kumârasambhava, which appear to show a closer acquaintance with astrology than the stanza quoted before. Let us see what they are:

(1.) दृष्टिप्रयातं परिहृत्य तस्य कामः पुरःशुक्रमिव प्रयाणे । ध्यानास्पदं भूतपतेर्विवेश [1]III. 43 'Kâma avoiding his sight as one avoids the planet Venus in front, when setting out on an expedition, entered the place where S'iva was engaged in contemplation,' (where Mallinâ-

1. I refer to Dr. Bhâû Dâjî's Edition, Bombay S'aka 1795. It is much to be regretted that the state of the learned Editor's health has deprived us of a fitting introduction to the Edition with which it would doubtless have appeared had his health permitted it.

tha quotes प्रतिशुक्रं प्रतिबुधं प्रत्यङ्गारकमेव च । अपि शक्रसमो राजा हतसैन्यो निवर्तते.)

(2.) अथौषधीनामधिपस्य वृद्धौ तिथौ च जामित्रगुणान्वितायाम् । समेतबन्धुर्हिमवान्सुतायां विवाहदीक्षाविधिमन्वतिष्ठत् ॥ VII. 1. 'Now Himavân accompanied by his friends and relations performed the marriage of his daughter in the bright half of the Moon on a day on which the Moon was in her seventh mansion (jâmitra).'

(3.) मैत्रे मुहूर्ते शशलाञ्छनेन योगं गतासूत्तरफल्गुनीषु । तस्याः शरीरे प्रतिकर्म चक्रुः । VII. 6. 'They decorated her person at an hour presided over by Mitra, and when the Moon was united with the Uttara-phalgunî (the twelfth lunar mansion).'

(4.) अरिष्टमाशङ्क्य विपाकदारुणं निवार्यमाणो विबुधैर्महासुरः । पुरः प्रतस्थे महतां वृथा भवेदसद्ग्रहान्धस्य हितोपदेशनम् ॥ XV. 26. 'Though advised to the contrary by the gods who foresaw that a dire calamity was to follow, the great Demon set out. In vain do the learned advise those who are blinded by malignant planets.'

These are the only passages in the Kumârasambhava that refer to astrology. There are three or four other places that refer to astronomy, but as they have no bearing on the question how far was Kâlidâsa acquainted with astrology they need not be quoted here.[1]

Of the other works of Kâlidâsa the S'âkuntala has at least one passage that directly refers to astrology or the science of planetary influences on mankind. For when S'akuntalâ's friend Priyamvadâ describes Durvâsas, who had just hurled his undeserved imprecation against her friend the innocent S'akuntalâ and was going away from the hermitage, as एकिदिक्को सो करस अणुणओ

1. See VI. 19. 36; VII. 8.

पडिमेण्हदि ? (Act IV.) 'naturally malignant—(lit. retrograding)—whose prayer will he listen to?' she doubtless refers to those planets that have an apparently backward motion and are believed by astrologers to be malignant. The other passage in which reference is made to astronomical phraseology is: शाङ्गरवः। युगान्तरमारूढः सविता स्वरतामत्रभवती Act IV. The Vikramorvas'î makes no reference to either astronomy or astrology, except that in two places an illustration familiar to the readers of Kâlidâsa is derived from the Moon shining in company with his favourite wife Rohiṇî[1] (the ninth lunar asterism), and again in that of the two stars called Vis'âkhâs.[2] The Mâlavikâgnimitra has two passages that contain allusions to the evil influence of the planets. In one of them the planet Mars is spoken of as being malignant when he moves[3] backwards. In the other some constellation being unfavourable to King Agnimitra, reference is made to the practice of setting at liberty all in bondage on such occasions.[4] The Meghadûta has no astronomical or astrological allusions.

We have now got together all the instances found in the published works of Kâlidâsa, where the poet shows acquaintance with the Jyotishas'âstra —astronomy and astrology. It will be observed from them that not only did Kâlidâsa know the

1. Act III. रोहिणीसंजोएण अहिअं सोहइ भअवं मिअलञ्छणो. Conf. also S'âkuntala Act VII. 22. उपरागान्ते शशिनः समुपगता रोहिणी योगम्.

2. Act I. एसो चित्तलेहादुईअं उव्वसिं गोत्तिअ विसाहासमीवगदो विअ भअवं चन्दमा. See also S'âkuntala Act. III. किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तते। Also Ragh. I. 46.

3. अङ्गारओ राशिं विअ सा अणुवक्कं ण करेइ। Act III. p. 60 of our Edn.

4. सोवसग्गं वो णक्खन्तं। ता सव्वबन्धणमोक्खो करिअदुत्ति। *Ibid.* p. 71.

twelve parts of the zodiac and a system of astrology based upon them, but that he knew such works on astronomy as had—if it be true that *jâmitra* is a word of Greek origin—borrowed or contained words borrowed from the Greeks. But unless diametron, the corresponding Greek word has an etymological sense from which its astrological signification may, if I may say so, be historically derived, it is possible notwithstanding that jâmitra may have no satisfactory etymology in Sanskrit, that the words are independent of each other or that diametron may be a greekised form of jâmitra. Whether, however, *jâmitra* is obtained from *diametron* or *diametron* from *jâmitra*, the two words having the same astrological sense must have had a common origin.

But even granting that Kâlidâsa lived after this and similar words had been borrowed from the Greeks, what is there to show that those words were not used in their astrological sense one or two centuries before the beginning of the Christian Era? Both the Greeks and the Hindus were known to be astronomers long before Ptolemy wrote his Tetrabiblos; and though this latter work may not contain any chapters on astrology, the fact does not afford sound data for concluding that the Greek words found in Sanskrit astronomical works did not exist before the time when those works which have been handed down to us and which contain them were composed. Varâhamihira who is believed by some to have been a contemporary[1] of

1. It is to be hoped that the contemporaneousness of the great astronomer and the great poet is based upon better foundation than the statement of the Jyotirvidâbharana in the

our poet, and whose date is fixed in the beginning of the sixth century (Dr. Kern's Edn. of the Brihat-saṁh.) deals with astrology and the Greek words found in his works as familiarly as if they had been perfectly native. Not only this, but he refers to older native authors who had done the same long before his time. Now considering how slow and imperfect must have been the means of communication between the Greeks and the Indians, how conservative and repulsing the latter have ever been to admit foreign matters into their system of worship, belief and veneration, and especially foreign principles of every day action, religious, social, and household, and lastly seeing from the works of Varâhamihira, how all these had already been

memorial verse : धन्वन्तरिः क्षपणकोऽमरसिंहशङ्कु वैतालभट्टघटकर्परकालिदासाः । ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव विक्रमस्य ॥ XXII. 21. The construction of the third and fourth *pádas* may well claim the stanza as a genuine production of the real author of the Jyotirvidâbharaṇa. But if that is not the case, the only hope for the verse is that it occurs in a context that suggests a suspicion that it has been plagiarised by the forger, and might therefore be older than his forgery. The context is : शङ्कुः सुवाग्वररुचिर्मणिरंशुदत्तो जिष्णुस्त्रिलोचनहरी घटकर्पराख्यः । अन्येपि सन्ति कवयोऽमरसिंहपूर्वा यस्यैव विक्रमनृपस्य सभासदोमी । ८ । सत्यो वराहमिहिरः श्रुतसेननामा श्रीबादरायणमणित्थकुमारसिंहाः श्रीविक्रमार्कनृपसंसदि सन्ति चैते श्रीकालतन्त्रकवयस्त्वपरे मदाद्याः । ९ । धन्वन्तरिः &c. (already quoted) । १० । शङ्कादिपण्डितवराः कवयस्त्वनेका ज्योतिर्विदः समभवंश्च वराहपूर्वाः । श्रीविक्रमार्कनृपसंसदि मान्यबुद्धि-र्नैरप्यहं नृपसखा किल कालिदासः । १२ । काव्यत्रयं विरचितं रघुवंशपूर्वं पूर्वं ततो ननु कियच्छ्रुतिकर्मवादः । ज्योतिर्विदाभरणकालविधानशास्त्रं श्रीकालिदासकवितोनु ततो बभूव । २० । The repetitions in different forms may well indicate part of the passage to be plagiarised and part forged by the author.

brought under the control of the astrology of the twelve zodiacal signs, we are forced to conclude that if the astrology of Varâhamihira was borrowed from foreign sources, the borrowing must have begun at least one or two centuries before the time of those older astrologico-astronomers whom the Brihatjâtaka and the Brihatsaṁhitâ refers to or quotes from. It is quite uncertain how long this will carry us even before the beginning of the Christian Era. So far therefore as Kâlidâsa's references to astronomy or astrology are concerned, the conclusion that I come to is that there are no data for fixing the earliest date when he may have flourished.

While discussing the astronomical passages before quoted, we may as well pause to consider the amount of intimacy the poet shows with Jyotisha. The passages disclose, I think, only such knowledge as any man of general education may possess without being himself an astronomer. This, I consider, will easily be granted when it is remembered how extensively astrology enters into the daily transactions of Hindu life, and that its principal dogmas have always been impressed upon the minds of youths from the very earliest age capable of receiving them. The allusions of Kâlidâsa to Jyotisha appear to me less technical than those to some other S'âstras, such as Nîti, Nâtya, Vyâkarana, the Mimâṁsâ, Yoga, Medicine and lastly the Koka.[1] The

1. On Nîti, see Ragh. IX. 15. XVI. 2. XVII. 59. 68. 69. 81. XVIII. 45.
Nâtya: Ragh. XIX. 36. Kum. VII. 91. XI. 36.
Vyâkaraṇa: Ragh. X. 36. XI. 56. XII. 58. XV. 7. 9.
The Mîmâṁsâ: Kum. VII. 47.

enquiry is important only so far as it bears upon the probability of his having composed any work on astronomy. Had he really been an astronomer, what was there to prevent him from referring oftener than he has done to the technicalities of the science, and that in the same way as Bhâravi and S'rîharsha do to their favourite science of Nyâya? The tradition, no doubt, is, though only among astrologers, that he composed the Jyotirvidâbharana, and that the occasion that induced him to compose it, was, that once upon a time Vikramâditya, his patron was setting out on an expedition, when the astronomers usually patronized by him happened to be absent, and there was no one else to consult.[1] The poet Kâlidâsa being near regretted that though a great poet he was ignorant of astronomy. He then took to the study of that science and the Jyotirvidâbharana was the result! If viewed with regard to what is now known and read as the Jyotirvidâbharana of Kâlidâsa, the tradition need only be stated to show its absurdity and its presumptuous falsehood invented to give an air of authenticity to a forgery. But if this ever be shown to be old,[2] and its age corro-

Yoga: Kum. III. 45. 59.

Medicine: Meghadûta I. 20.

The Koka: Ragh. XIX. 16. 24, 25. 31. 32. Kum. VII. 19.

1. I have not met with the tradition in any book, but have often heard it from astrologers.

2. Bâbû Fatteh Nârâyan Simhajî of Banâras has taken the trouble of giving the public a lithographed edition (Banâras Samvat 1926) of the work with a commentary by the Jain Bhâvaratna who wrote it in Samvat 1768 (A. D. 1711-12.) The

borated by any mention of or reference to it in works not yet brought to light, it woubld perhaps point to an important fact. Possibly the poet may have written a Jyotirvidâbharana that is lost to us owing to the ravages of time, and what is now known by that name is a modern forgery like many of those which have pretty successfully usurped the names of the ancient genuine Siddhântas, as is well pointed out by Dr. Kern in his Preface to his excellent Edition of Varâhamihira's Bṛihatsaṁhitâ.

There is one very important point that remains to be investigated in connection with the Raghuvaṁs'a, viz. whether the author of this poem is identical with that Kâlidâsa who wrote the dramas and the poems of Kumârasambhava and Meghadûta. Dr. Weber[1] thinks that "there exists at least some amount of doubt whether we are right in ascribing it (the Raghuvaṁs'a) to the author of the dramas and of the Meghadûta." What grounds have served as a basis for that eminent scholar's doubt is not quite apparent at least to me. Here in India no one has ever entertained any such doubt, except it be a few who have of late begun to do so at Banâras and other places, probably under the influence of doubts raised by European

learned Yâjñes'vara S'âstrî of Baroda assures me that the Jyotirvidâbharaṇa is never quoted or even referred to in any work on Jyotisha of acknowledged authority.

1. *Ueber das Râmâyana* p. 44. *Indian Antiq.* VIII. p. 245. From enquiries made at Dhâr through friends, I learn that there are no descendants of Kâlidâsa living at that place, and all enquiries after the latter cantos of the poem have hitherto been fruitless.

scholars. The tradition handed down for centuries is that the same author that composed the dramas, also composed the poems. Even if there were not the most overwhelming evidence derived from the works themselves sufficient to dispel all such doubts, raised, I must confess, without any reasonable grounds, and easily propagated without much thought owing to the high authority of the scholars first starting them, we have the positive statement of two commentators one of whom wrote, as shown before, nearly five centuries ago, and the other most probably one or two centuries earlier, that two of the works viz. the Raghuvams'a, and the Kumârasambhava are works of the same author. For Dinakara while commenting on VII. 15, and referring to the eleven stanzas that precede it, observes "though these stanzas are also in the Kumârasam- "bhava, neverthelass, as they are intended to show that "the same author wrote both the poems, no blemish at- "taches to the fact."[1] In the same place Châritravardhana observes, "though these stanzas are found in the "Kumârotpatti also, nevertheless, as the author of both "the poems is the same, no blame attachas to the fact."[2] We have further the distinct statement of Mallinâtha in his Introduction to his commentary on the Raghuvams'a, that "he[3] has undertaken to write a comment-

1. यद्यप्येते श्लोकाः कुमारसंभवेपि सन्ति तथाप्यत्रैककर्तृत्वद्योतनायोक्तत्वान्न दोषः Ms. *fol.* 47.

2. यद्यप्येते श्लोकाः कुमारोत्पत्तावपि विद्यन्ते तथाप्येककर्तृकत्वान्न दोषः Ms. *fol.* 83.

3. व्याचष्टे कालिदासीयं काव्यत्रयमनाकुलम् *Introduction* 5. It may be observed that कालिदासीयं काव्यत्रयं is more definite than कालिदासस्य त्रीणि काव्यानि would have been, and means very nearly "*the well* known three Kâvyas of Kâlidâsa."

"ary on the entire three Kâvyas of Kâlidâsa." To Mallinâtha there is no doubt who that Kâlidâsa was. It was that Kâlidâsa "the[1] real purport of whose poetry "is known to Kâlidâsa alone or to the Goddess Sarasva-"tî, or to the four-mouthed god Brahmâ himself, but not "to others like me (Mallinâtha)." The age of Mallinâtha is not known with certainty. Dr. Bhâû Dâjî states "it "is not clearly established.....He lived sometime "after the fourteenth century." The grounds of the latter statement are not given but the limit is probable as he quotes the Haimakos'a. At the same time he can hardly be much later as MSS. of his commentaries are met with as old as three and four centuries.

But as observed above, the internal evidence derived from the works themselves is quite overwhelming, and nothing will enable sceptics to escape the conclusion that either one and the same author wrote them all or that there were two individuals in one living in the same place at different times. For it is impossible to suppose that a plagiarist who had borrowed wholesale from an extensively read, most celebrated, and generally admired author, who feigned his master's modesty, copied his thoughts, expressions, virtues, and defects, was able so far to impose upon a host of keen-sighted critics, that these were unable to see him in his proper light, and regarded his productions as those of his master whom he had robbed, and quoted them as models of correctness, elegance, beauty, and originality in their treatises on glossaries (Kos'as), poetry and drama.

1. कालिदासगिरां सारं कालिदासः सरस्वती । चतुर्मुखोवेत्ति साक्षाद्विदुर्नान्ये तु मादृशाः *Ibid.* 6.

To the readers of the three works, the Raghuvaṁs'a, the Kumârasambhava, and the Meghadûta—the principal poems (Kâvyas) universally assigned to Kâlidâsa —the same unaffected simplicity of expression, the same lively imagination, the same richness of illustration, the same fondness for the scenery of the Himâlayas, the Vindhya, and the banks of the Ganges, the same love of dwelling upon the peacefulness of rural and hermitage life, the same fondness for field sports, the same intimate acquaintance with court life, that prevails throughout them, is so striking that certain passages require only to be put side by side to show how groundless is any doubt regarding the sameness of their author. The analogies between the dramas and the poems are necessarily fewer than those between the poems themselves, owing to the difference between the kinds of composition of the Kâvyas and the Nâṭakas. But as far as the difference can admit of analogies, these are quite numerous and characteristic of Kâlidâsa. Between the Raghuvaṁs'a containing—only for the present, I hope —nineteen cantos of verse, and the S'âkuntala containing seven acts, of which the greater part is prose, there cannot be much that is analogous. The necessity of confining himself to the adventures of love of one man and his mistress in the dramas affords little latitude to the poet to indulge in dwelling upon some of his favourite ideas. But where such scope is afforded, as for instance, in the two poems of Raghuvaṁs'a and Kumârasambhava, the number of analogous and even identical passages is quite numerous—perhaps too numerous. So where between one drama and another the analogies may be expected to be greater than between a drama

and a Kâvya, the S'âkuntala, the Vikramorvas'î and the Mâlavikâgnimitra fully answer the expectation.

Let us see what analogies the Kumârasambhava presents with the Raghuvams'a. We will first quote some of the passages, where the analogy or identity is at once striking, and then refer to such as, though analogous, nevertheless differ in their expression.

Raghuvams'a.	Kumârasambhava.
वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ I. 1.	तमर्थमिव भारत्या सुतया योक्तुमर्हसि * * * यावन्त्येतानि भूतानि * * मातरं कल्पयन्त्येनामीशो हि जगतः पिता VI. 79, 80.
सा दुष्प्रधर्षा मनसापि हिंस्रैः II. 27.	पश्यन्नदूरान्मनसाप्यधृष्यम् III. 51.
सक्ताङ्गुलिः सायकपुङ्ख एव चित्रार्पितारम्भ इवावतस्थे *Id.* 31.	तच्छासनात्काननमेव सर्वं चित्रार्पितारम्भमिवावतस्थे III. 42.
भोगीव मन्त्रौषधिरुद्धवीर्यः *Id.* 32.	मन्त्रेण हृतवीर्यस्य फणिनो दैन्यमाश्रितः II. 21.
उपस्थिता शोणितपारणा मे *Id.* 39.	विरोधिनां शोणितपारणैषिणीं । गदाम् XIV. 11.
दिशः प्रसेदुर्मरुतो ववुः सुखाः प्रदक्षिणार्चिर्हविरग्निराददे । III. 37.	वाता ववुः सौख्यकराः प्रसेदु- राशाविधूमो हुतभुग्दिदीपे XI. 37.
तमङ्कमारोप्य शरीरयोगजैः *Id.* 26.	स्वमङ्कमारोप्य सुधानिदानम् XI. 22. तमङ्कमारोप्य सुता हिमाद्रेः XIII. 4.
विवाहदीक्षां निरवर्तयद्गुरुः *Id.* 33.	विवाहदीक्षाविधिमन्वतिष्ठत् VII. 1. विवाहदीक्षानिलकं चकार *Id.* 24.
स्फुरत्प्रभामण्डलमस्त्रमाददे *Id.* 60.	स्फुरत्प्रभासुरमण्डलैस्तैः XIII. 7.
स्फुरत्प्रभामण्डलमध्यवर्ति V. 51.	स्फुरत्प्रभामण्डलयोः समन्तात् XII. 12.
स्फुरत्प्रभामण्डलमानुसूयम् XIV. 14.	स्फुरत्प्रभामण्डलया चकाशे I. 24.
छायामण्डललक्ष्येण तमदृश्या किल स्वयम् ।	तयोरुपर्यायतनालदण्डम्

पद्मा पद्मातपत्रेण भेजे * * IV. 5	आवन्न लक्ष्मीः कमलातपत्रम् VII. 89.
रजोभिः स्यन्दनोद्भूतैर्मेजैश्च घनसंनिभैः।	कीलालैनोच्छ्वसना दिवौकसां
भुवस्तलमिव व्योम कुर्वन्व्योमेव भूतलम्	महाचमूनां गुरुभिर्ध्वजव्रजैः।
Id. 29.	घनैर्निरुच्छ्वासमभूदलंतरां
	दिङ्मण्डलं व्योमतलं महीतलम् XIV. 16.
शार्दूलैस्तुल्यसत्त्वानां सैन्यघोषैरसंभ्रमम्।	महाचमूनां करिचण्डचीत्कृतैः
गुहाशयानां सिंहानां परिवृत्यावलोकितम्	सुरेन्द्रशैलेन्द्रमहागुहाशयाः
Id. 72.	सिंहा महास्वप्नमुखं न तत्यजुः XIV. 26.
नक्षत्रताराग्रहसंकुलापि	नक्षत्रताराग्रहमण्डलानाम्
ज्योतिष्मती चन्द्रमसैव रात्रिः VI. 22.	इव त्रियामारमणो नभोन्ते XIII. 8.
अध्यास्य चाभ्रंलिहयूथपाक्षितानि	मनःशिलाविच्छुरिता निषेदुः
शैलेयगन्धीनि शिलातलानि *Id.* 51.	शैलेयनद्धेषु शिलातलेषु I. 55.
रिपुश्रियां * *	प्रत्यानेष्यति शत्रुभ्यो बन्दीमिव जयश्रियम्
बन्दीकृतानामिव * *Id.* 55.	II. 52.
ऐरावतास्फालनविश्रमं यः	ऐरावतास्फालनकर्कशेन
संघट्टयन्नङ्गदमङ्गदेन *Id.* 73.	हस्तेन पस्पर्श तदङ्गमिन्द्रः III. 22.
ततस्तदालोकननत्पराणां	तस्मिन्मुहूर्ते पुरसुन्दरीणाम्
सौधेषु चामीकरजालवत्सु।	ईशानसंदर्शनलालसानाम्।
बभूवुरित्थं पुरसुंदरीणां	प्रासादमालासु बभूवुरित्थं
त्यक्तान्यकार्याणि विचेष्टितानि VII. 5.	त्यक्तान्यकार्याणि विचेष्टितानि VII. 56.
आलोकमार्गं सहसा व्रजन्त्या	आलोकमार्गं सहसा व्रजन्त्या
कयाचिदुद्वेष्टनवान्तमाल्यः।	कयाचिदुद्वेष्टनवान्तमाल्यः।
बद्धुं न संभावित एव तावत्	बद्धुं न संभावित एव तावत्
करेण रुद्धोपि हि केशपाशः॥ *Id* 6.	करेण रुद्धोपि हि केशपाशः॥
	VII. 57.

As the five stanzas from VII. 7 to 11 are identical with Kumârasambhava VII. 58 to 62, I do not quote them. Raghuvams'a VII. 12 is also *mutatis mutandis* the same as Kumârasambhava VII. 64, thus :—

Raghuvams'a.	Kumârasambhava.
ता राघवं दृष्टिभिरापिबन्त्यो	तमेकदृष्टयं नयनैः पिबन्त्यो
नार्यो न जग्मुर्विषयान्तराणि ।	नार्यो न जग्मुर्विषयान्तराणि ।
तथा हि शेषेन्द्रियवृत्तिरासां	तथा हि शेषेन्द्रियवृत्तिरासां
सर्वात्मना चक्षुरिव प्रविष्टा ॥	सर्वात्मना चक्षुरिव प्रविष्टा ॥

The verses that follow are also nearly identical :—

स्थाने वृता भूपतिभिः परोक्षैः	स्थाने तपो दुश्चरमेतदर्थम्
स्वयंवरं साधुममंस्त भोज्या ।	अपर्णया पेलवयापि तप्तम् ।
पद्मेव नारायणमन्यथासौ	या दास्यमप्यस्य लभेत नारी
लभेत कान्तं कथमात्मतुल्यम् VII. 13.	सा स्यात्कृतार्था किमुनाङ्गनाभ्याम् VII. 65.
परस्परेण स्पृहणीयशोभं	परस्परेण स्पृहणीयशोभं
न चेदिदं द्वन्द्वमयोजयिष्यत् ।	न चेदिदं द्वन्द्वमयोजयिष्यत् ।
अस्मिन्द्वये रूपविधानयत्नः	अस्मिन्द्वये रूपविधानयत्नः
पत्युः प्रजानां वितथो भविष्यत् ॥ *Id.* 14.	पत्युः प्रजानां विफलोभविष्यत् ॥ VII. 66.
इत्युद्गताः पौरवधूमुखेभ्यः	इत्योषधिप्रस्थविलासिनीनां
शृण्वन्कथाः श्रोत्रसुखाः कुमारः ।	शृण्वन्कथाः श्रोत्रसुखास्त्रिनेत्रः ।
उद्भासितं मङ्गलसंविधाभिः	केयूरचूर्णाकृतलाजमुष्टिं
संबन्धिनः सद्म समाससाद ॥ *Id.* 16.	हिमालयस्यालयमाससाद ॥ *Id.* 69.
आसेदिरे कण्टकितप्रकोष्ठाः	रोमोद्गमः प्रादुरभूदुमायाः
स्विन्नाङ्गुलिः संववृते कुमारी ।	स्विन्नाङ्गुलिः पुंगवकेतुरासीत् ।
वृत्तिस्तयोः पाणिसमागमेन	वृत्तिस्तयोः पाणिसमागमेन
समं विभक्तेव मनोभवस्य ॥ *Id.* 19.	समं विभक्तेव मनोभवस्य ॥ *Id.* 77.
तयोरपाङ्गप्रतिसारितानि	तयोः समापत्तिषु कातराणि
क्रियासमाप्तिर्निवर्तितानि ।	किंचिद्व्यवस्थापितसंहृतानि ।
ह्रीयन्त्रणामानशिरे मनोज्ञाम्	ह्रीयन्त्रणां तत्क्षणमन्वभूव-
अन्योन्यलोलानि विलोचनानि ॥ *Id.* 20.	न्नन्योन्यलोलानि विलोचनानि ॥ *Id.* 75.
प्रदक्षिणप्रक्रमणात्कृशानोर्	प्रदक्षिणप्रक्रमणात्कृशानोर्
उदर्चिषस्तन्मिथुनं चकाशे ।	उदर्चिषस्तन्मिथुनं चकाशे

मेरोरुपान्तेष्विव वर्तमानम्	मेरोरुपान्तेष्विव वर्तमानम्
अन्योन्यसंसक्तमहस्त्रियामम् ॥ VII. 21.	अन्योन्यसंसक्तमहस्त्रियामम् ॥ VII. 79.
हविःशमीपल्लवलाजगन्धी	सा लाजधूमाञ्जलिमिष्टगन्धं
पुण्यः कृशानोरुदियाय धूमः ।	गुरूपदेशाद्ग्रहनं निनाय ।
कपोलसंसर्पिशिखः स तस्या	कपोलसंसर्पिशिखः स तस्या
मुहूर्तकर्णोत्पलतां प्रपेदे ॥ *Id.* 23.	मुहूर्तकर्णोत्पलतां प्रपेदे ॥ *Id.* 81.
तदञ्जनक्लेदसमाकुलाक्षं	तदीषदार्द्रीकृतगण्डलेखम्
प्रमार्जनव्याकुलकर्णपूरम् ।	उच्छ्वासिकालाञ्जनरागमस्णोः ।
वधूमुखं पाटलगण्डलेखम्	वधूमुखं क्लान्तयवावतंसम्
आचारभूमग्रहणाद्बभूव ॥ *Id.* 24.	आचारभूमग्रहणाद्बभूव ॥ *Id.* 82.
कन्याकुमारी कनकासनस्थौ	जायापती लौकिकमेषणीयम्
आर्द्रीक्षतारोपणमन्वभूताम् । *Id.* 25.	आर्द्रीक्षतारोपणमन्वभूताम् *Id.* 88.

The passages here given occur while the poet describes the celebration of a marriage and the performance of the ceremonies connected therewith. The following are selected from a description of a battle, attention having already been drawn to some of them by Vitthal Śâstrî[1] of Banâras :—

पत्तिः पदातिं रथिनं रथेशस्	पत्तिः पत्तिमभीयाय रणाय रथिनं रथी ।
तुरंगसादी तुरगाधिरूढम् ।	तुरंगस्थं तुरंगस्थो दन्तिस्थं दन्तिनि स्थि-
यन्ता गजस्थाभ्यपतद्गजस्थं VII. 34.	तः XVI. 2.
विलोलघण्टाक्वणितेन नागः *Id.* 38.	विलोलघण्टाक्वणितोपबृंहितैः VII. 26.
	विलोलघण्टारणितैः रणोत्वणैः *Id.* 41.
पूर्वं प्रहर्ता न जघान भूयः	धन्विनस्तुरगारूढा गजारोहान् शरैः क्ष-
प्रतिप्रहाराक्षममश्वसादी ।	तान् ।
तुरंगमस्कन्धनिषण्णदेहं	प्रन्यैच्छन्मूर्च्छितान्भूयो योद्धुमाश्वसतश्चि-
प्रत्याश्वसन्तं रिपुमाचकाङ्क्ष ॥ *Id.* 44.	रम् XVI. 35.
	न रथी रथिनं भूयः प्राहरच्छस्त्रमूर्छितम् ।
	प्रत्याश्वसन्तमन्विच्छन्नागमद्युद्धलोभनः
	Id. 44.

1. The *Pandit* Vol. I. No. 10 pp. 141, 142.

कक्षिद्विषन्खड्गहृतोत्तमाङ्गः स्वं
नृत्यत्कबन्धं समरे ददर्श । VII. 48.

परस्परेण क्षतयोः प्रहर्त्रोः
उत्क्रान्तवासोः समकालमेव ।
अमर्त्यभावेऽपि कयोश्चिदासीद्
एकाप्सरःप्रार्थितयोर्विवादः ॥ *Id.* 50.

मिथोऽर्धचन्द्रनिर्लूनमूर्धानौ रथिनौ रुषा
खेचरौ भुवि नृत्यन्तौ स्वकबन्धावपश्यताम्
XVI. 46.

अन्योन्यं रथिनौ कौचिद्भग्नप्राणौ दिवं गतौ ।
एकामप्सरसं प्राप्य युयुधाते वरायुधौ
Id. 45.

Wherever the poet gets an opportunity to manifest his identity, as for instance when he comes to describe similar incidents, he rarely ever disappoints our expectations to meet with analogous illustrations. Here he is, in one place making the husband mourn the death of his wife and in another the wife that of her husband :

Raghuvams'a.	Kumârasambhava.
अथवा मम भाग्यविप्लवाद्	विधिना कृतमर्धवैशसं
अशनिः कल्पित एष वैधसः ।	ननु मां कामयते विमुञ्चता ।
यदनेन न पातितस्त्वरुः	अनघायिनि संश्रयद्रुमे
क्षणिना तद्विटपाश्रया लता ॥ VIII. 46.	गजभग्ने पतनाय वल्लरी ॥ IV. 31.
कृतवत्यसि नावधीरणाम्	कृतवानसि विप्रियं न मे
अपराद्धेऽपि यदा चिरं मयि ।	प्रतिकूलं न च ते मया कृतम् ।
कथमेकपदे निरागसं	किमकारणमेव दर्शनं
जनमाभाष्यमिमं न मन्यसे ॥ *Id.* 47.	विलुनन्त्ये रतये न दीयते ॥ *Id.* 7.
नवपल्लवसंस्तरेऽपि ते	अमुनैव कषायितत्वचा
मृदु दूयेत यदङ्गमर्पितम्	सुभगेन प्रियगात्रभस्मना ।
तदिदं विषहिष्यते कथं	नवपल्लवसंस्तरे यथा
वद वामोरु चिताग्निरोहणम् ॥	रचयिष्यामि तनुं विभावसौ ॥ *Id.* 34
Id. 56.	
विससर्ज कृतान्यमण्डनाम् *Id.* 70.	क्रियतां कथमन्यमण्डनम् । *Id.* 22.

Who that compares the description of spring in Canto IX. 24-27 of the Raghuvams'a with that in the third

Canto of the Kumârasambhava 25-39 will fail to observe such an analogy between them as can only be explained if their author is the same? But I feel I have quoted quite a sufficient number of passages, which will, I think, convince any one of the identity of the author of the two[1] poems. If further evidence be still required, there is much of it in the tenth Canto of the Raghuvams'a, where there occur several stanzas in the prayer of the gods to Vishnu which are almost identical with some in a similar prayer addressed on a similar occasion to Brahmâ in the second Canto of the Kumârasambhava. Compare for instance Stanza 16 with (Kum. II.) 16; 20 and 24 with 9; 25 with 13; 33 with 16; 36 with 17; 45 with 46; 46 with 45; 47 with 61; 48 with 62.

It is no exaggeration to say that there are other verses in the two poems too numerous to quote here, the striking similarity between which admits of no other explanation than that they proceeded from one and the same author. As some of them are noteworthy, I will quote a few of them here. Speaking of Mathurâ founded by S'atrughna, the poet says (XV. 29) स्वर्गाभिष्यन्दवमनं कृत्वेवोपनिवेशिना, a description into which he unconsciously glides when describing in the sixth Canto of the Kumârasambhava the city of Oshadhiprastha (V. 37) अलकामतिवाह्यैव वसतिं वसुसंपदाम्। स्वर्गाभिष्यन्दवमनं कृत्वेवोपनिवेशितम्. The following verses lamenting the state of the pillars and windows of the houses of deserted Ayodhyâ and the city of the Gods differ but slightly:—

स्तम्भेषु योषित्प्रतियातनानाम्	दैतेयदन्तावलदन्तघातैः
उत्कान्तवर्णक्रमभक्तराणाम् ।	क्षुण्णान्तराः स्फाटिकहर्म्यपङ्क्तीः ।

1. Compare particularly Raghu. IX. 25 with Kum. II. 25, Raghu. IX. 35 with Kum. III. 54, Raghu. IX. 57 with Kum. III. 32.

स्तनोत्तरीयाणि भवन्ति सङ्गम् महाहिनिर्मोकपिनद्धजालाः

निर्मोकवद्भिः फणिभिर्विमुक्ताः Ragh. स वीक्ष्य तस्यां विषसाद सद्यः Kum.

XVI. 17. XIII. 37.

In fact the whole of the description of the depopulated capital of the Uttarakos'alas given in the sixteenth Canto may be said to be reproduced in the thirteenth Canto of the Kumârasambhava, where the city of the Gods has suffered the same fate through the ravages of the Asuras as Ayodhyâ had through neglect of the descendants of Râma. In both the state of the bathing ponds attached to the houses is deplorable. (Ragh. XVI. 13, Kum. XIII. 38, 39). The flower-trees in the gardens of each, of which the boughs were before gently bent down and the flowers plucked tenderly through kindness by the ladies, were now either cut down or rudely violated (Ragh. XVI. 19, Kum. II. 41, XIII. 32). In both the net-work of the windows through which the beautiful eyes of young women were accustomed to peep are now spread over by the cobwebs of spiders (Ragh. XVI. 20, Kum. XIII. 40).

The nineteenth Canto of our poem has its counterpart in the eighth of the Kumârasambhava. Notably stanza 18 will suggest comparison with Kum. VIII. 59, and stanza 28 with Kum. VIII. 11.

Among individual analogies the following are noteworthy: काप्यभिख्या तयोरासीत् (Ragh. I. 46) कामप्यभिख्यां स्फुरितैरपुष्यत् (Kum. VII. 18);—the description of a hermitage, Ragh. I. 50-53, Kum. VIII, 38;—the feeling of an agreeable sensation with the eyes closed उपान्त्यसंमीलितलोचनो नृपः चिरान्मनस्पर्शरसज्ञतां ययौ Ragh. III. 26. XIV. 2, शृङ्गेण च स्पर्शनि-मीलिताक्षीं मृगीं Kum. III. 36;—the setting sun leaving his

splendor behind him in the person of fire, दिनान्ते निहितं तेजः सवित्रेव हुताशनः प्रतिपद्य Ragh. IV. 1, भानुमग्निपरिकीर्णतेजसम् Kum. VIII. 41;—लीलारविन्दं Ragh. VI. 13, Kum. III. 56, Meghadûta II. 2 हस्ते लीलाकमलम् &c.;—the march of an army raising clouds of dust which rise up to the skies and hide the sun from the sight, Ragh. VII. 36, Kum. XIV. 19. 20;—the heads of fighting warriors carried away by vultures the moment they are severed by sharp-edged discs, Ragh. VII. 43, Kum. XVI. 27;—a mirror soiled by warm respirations Ragh. VII. 65, Kum. IX. 15;—age is not the criterion of those that are endowed with natural lustre तेजसां हि न वयः समीक्ष्यते Ragh. XI. 1, Kum. V. 16 (see also Vikramorvas'î Act. V. 18. न खलु वयसा जात्यैवार्यं स्वकार्यसहोभरः);—a road that is made unsafe by way-layers, खिलीकृते पथि Ragh. XI. 14, दृप्तासुरत्रासखिलीकृतान् .....मार्गात् Kum. XII. 2;—all the ominous phenomena referred to in Ragh. XI. 58-61 have their parallels in Kum. XI. 13-24;—passing through the skies in a Vimâna or balloon, आत्मनः पदं विमानेन विगाहमानः Ragh. XIII. 1, नभो विमानेन विगाहमानः Kum. XI. 4;—the flowing of numerous rivers into the ocean compared to the many wives of a man kissing him, Ragh. XIII. 9, Kum. VIII. 16;—the manner of practising the penance styled पञ्चाग्निसाधनं, Ragh. XIII. 41, Kum. V. 20;—a river with its waves compared to a woman that embraces with her arms, Ragh. XIII. 63, Kum. X. 32;—the husband or wife so separated that they are not to be seen by each other again, अत्यन्तलुप्तप्रियदर्शनेन Ragh. XIV. 49, प्रियमत्यन्तविलुप्तदर्शनम् Kum. IV. 2;—the Vâlakhilyas heralding the passage of the sun and singing psalms to him, Ragh. XV. 10, Kum. VIII. 41;—dust turned to mud and mud to dust, Ragh. XVI. 30, Kum. XIV. 42;—a talisman of victory is जयश्रियः संवननं, Ragh. XVI. 74,

Kum.[1] XIV. 2;—the Sirîsha flower is the standard of tenderness शिरीषपुष्पाधिकसौकुमार्यैः, Ragh. XVIII. 44, शिरीषपुष्पाधिकसौकुमार्यौ बाहू तदीयाविति मे वितर्कः Kum. I. 41.

Before quitting the subject of the Kumârasambhava, it is necessary to call attention to the fact that Kâlidâsa not only expresses similar thoughts in similar phrases in the two poems, but employs the same metres in both of them for treating the same subjects. Thus it is remarkable that prayers are chanted in the *anushtubh* metre (Ragh. X. Kum. II.);—a marriage celebrated in the *upajâti* (Ragh. VII. Kum. VII.);—death lamented, no doubt suitably, in the *viyoginî* (Ragh. VII. Kum. IV.);—the fallen condition of Ayodhyâ and the city of the Gods pathetically regretted in the *upajâti* (Ragh. XVI. Kum. XIII.);—and the *rathoddhatâ* devoted to the amorous pastimes of lovers (Ragh. XIX. Kum. VIII.) The coincidence does not appear to be accidental, but seems at least to me to owe its origin to a natural desire of the poet the more easily to reproduce in one of the poems some of his favourite passages from the one he had written before, which distinction appears to be fairly claimed by the Kumârasambhava.[2]

With this internal evidence before us, corroborated by a tradition many centuries old that the same Kâlidâsa

1. जयश्रियः संयमनम् as read in Dr. Bhâû Dâjî's Edition is obviously a mistake for जयश्रियः संजननम्.

2. I have ventured to make the surmise from the somewhat unpolished appearance of several parts of that poem. I would also instance the false quantity (unless Dr. Bhâû Dâjî misreads) —though the only one I have met with in Kâlidâsa—in अत्र शृणुष्वावहितेन वृत्तम् XI. 12, as well as the frequent necessity of

that wrote the Raghuvaṁs'a, wrote also the Kumârasambhava, and by the fact that of the two poems being quoted and referred to by standard works on Alankâra, as productions of the same poet, can we reasonably doubt the identity of their authors?

To turn now to the beautiful little poem of Meghadûta. Even Prof. Weber in his essay on the Râmâyana seems to admit that this poem is by the author of the dramas. And as it is not doubted that the S'âkuntala and the Vikramorvas'î belong to one and the same Kâlidâsa, it may be worth while to see what evidence those two dramas, together with the third one of the Mâlavikâgnimitra—which I have already endeavoured (Preface to my Edition 1869) to show, with whatever success, to belong to the same poet—and the Meghadûta cumulatively afford, tending to solve the question of whether the three poems belong to the Kâlidâsa who has given us the dramas. For this purpose, as what has been said above will have quite satisfactorily established that the Raghuvaṁs'a and the Kumârasambhava are to be

reading as long a short vowel at the end of the first and third pâdas when not ending a word (see IX. 9, 22, 42, 43. XI. 5, 9, 25, 27, 28. XII. 28. 53. XIII. 2, 17, 34. XVII. 6, 10, 11, 26, 29, 41, 42); the very free use of अभि, अन्तः, अभि and उपरि, as prepositions governing nouns (XIII. 13, 23. XIV. 35. XV. 10. 13, 14, 18, 19, 29, 42. XVI. 24, 26, 34), a use to which they are rarely put in the Raghuvaṁs'a; and the prolix style often marked by repetitions as exhibited in the latter cantos (for example, in Canto XVI. St. 15 is a mere repetition of St 7, St. 20 is partly a paraphrase of 19; 32, 33, and 34 are the same thing repeated in different forms; there is repetition of XVII. 52, in the verse that follows.)

assigned to the same Kâlidâsa, it will only be necessary that the evidence of parallel passages to be found in the dramas and the Meghadûta may bear upon either of those two poems.

Beginning with the S'âkuntala, the benedictory stanza reminds us that the author is a devotee of S'iva, the deity which is invoked at the commencement of the Raghuvams'a, the Vikramorvas'î and the Mâlavikâgnimitra, and which constitutes one of the heroes of the Kumârasambhava, and is reverentially alluded to in the Meghadûta (I. 37-40 *Bombay Edn.*). One of the eight forms (*tanus*)—viz. the Sun—specified in the Nândî is alluded to as such in Kum. VIII. 52. Passing on, we come to the modest standard of excellence, the poet proposes to himself. viz. the satisfaction of the good, to undergo whose just criticism is as gold passing through a crucial test ये वा परितोषाद्विदुषां न साधु मन्ये &c. (S'âk. Act I. 2 Bom. Edn. of S'ake 1783.) The same modest test inspired the poet's request to the audience in the Vikramorvas'î (Act I. 2). Both should be compared with Ragh. I. 2, 3, 4, 9, 10. The S'irîsha, the Navamalli and the Pâtala flowers are the same favourites in the Ragh. and the Kum. that they are in the dramas. The affection of love (*Vikâra* or *Vikriti*) suddenly felt by S'iva (Kum. III. 69) in the presence of Kâma surprises that divine practiser of austerities similarly to S'akuntalâ struck with the same passion in her father's hermitage in the presence of King Dushyanta (Act I. किं णु खलु इमं जणं पेक्खिअ तवोवणविरोहिणो विआरस्स गमणीअम्हि संवुत्ता). The following two stanzas on hunting are but paraphrases of each other in different metres:—

Ragh. IX. 49.	S'âk. Act II. 5.
परिचयं चललक्ष्यनिपातने	मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः
भयरुषोश्च तदिङ्गितबोधनम् ।	सत्त्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः ।
श्रमजयात्प्रगुणं च करीष्यसौ	उत्कर्षः स च धन्विनां यदिषवः सिध्यन्ति लक्ष्ये चले
तनुमतोनुमतः सचिवैर्ययौ ॥	मिथ्यैव व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः ॥

And so also the following in which the deer, the birds, and the trees of the forest express their sorrow in ways best suited to them, in one for the misfortunes of Sîtâ, and in the other for the departure of S'akuntalâ from the hermitage:

Ragh. XIX. 69.	S'âk. Act IV. 12.
नृत्यं मयूराः कुसुमानि वृक्षा	उग्गालिअदब्भकवला
दर्भानुपात्तान्विजहुर्हरिण्यः ।	मिआ परिच्चत्तणच्चणा मोरा ।
तस्याः प्रपन्ने समदुःखभावम्	ओसरिअपण्डुपत्ता
अत्यन्तमासीद्रुदितं वनेपि ॥	मुअन्ति अस्सू विअ लदाओ ॥

The marriage of the mango tree with a creeper spoken of in Canto VIII. St. 60 readily reminds one of that beautiful passage in the S'âkuntala (Act. IV. 13) in which S'akuntalâ's foster-father expresses satisfaction at the connection that she had formed, and promises soon to bring about the other match, when bidding adieu to his daughter. The mind according to Kâlidâsa remembers unconsciously the associates of a former life,—a theory which he propounds in the following stanzas:

Ragh. VII. 15.	S'âk. Act V. 2.
रतिस्मरौ नूनमिमावभूतां	रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
राज्ञां सहस्रेषु तथा हि बाला ।	पर्युत्सुको भवति यत्सुखितोपि जन्तुः ।
गतेयमात्मप्रतिरूपमेव	तच्चेतसा स्मरति नूनमबोधपूर्वं
मनो हि जन्मान्तरसंगतिज्ञम् ॥	भावस्थिराणि जननान्तरसौहृदानि[1] ॥

Who does not see the close relationship between the

1 See also Ragh. XVIII. 49.

following three sets of questions, two asked by a king and one by a Brahmachârî, enquiring about the health of a hermit and the peace of his hermitage?

Ragh. V. 5, 7, 6.	S'âk. Act. V. 9.	Kum. V. 33, 35, 34.
कायेन वाचा मनसापि शश्वत्	किमुद्दिश्य काश्यपेन...ऋ-	अपि स्वशक्त्या तपसि प्रवर्तसे
यत्संभृतं वासवधैर्यलोपि	षयः प्रेषिताः स्युः ?	शरीरमाद्यं खलु धर्मसाधनम्
आपाद्यते न व्ययमन्तरायैः	किं तावद्भूतिनामुपोढ-	
काक्षिन्महर्षेस्त्रिविधं तपस्तत्	तपसां विघ्नैस्तपो दूषितम्	
क्रियानिमित्तेष्वपि वत्सलत्वाद्	धर्मारण्यचरेषु केनचिदुत	अपि प्रसन्नं हरिणेषु ते मनः
अभग्नकामा मुनिभिः कुशेषु	प्राणिष्वसच्चेष्टितम् ।	करस्थदर्भप्रणयापहारिषु
तदङ्कशय्याच्युतनाभिनाला		
कच्चिन्मृगीणामनघा प्रसूतिः		
आधारबन्धप्रमुखैः प्रयत्नैः	आहोस्विन्न्यसनो ममाप-	अपि त्वदाबाजितवारिसंभृतं
संवर्धितानां सुतनिर्विशेषम्	चरितैर्विघ्नभिनो वीरुधाम्	प्रवालमासामनुबन्धि वीरुधाम्
कच्चिन्न वाय्वादिरुपप्लवो वः	इत्याकुलं दवहुतकर्मपरिच्छे-	
श्रमच्छिदामाश्रमपादपानाम्	दाकुलं मे मनः ॥	

The ancestors of Dushyanta show the same anxiety for their sacrificial cake and oblation as those of Dilipa, at the prospect of their races being left without a male to offer them in future:

Ragh. I. 66, 67.	S'âk. Act VI. 22.
नूनं मत्तः परं वंश्याः पिण्डविच्छेददर्शिनः ।	राजा । अहो दुष्यन्तस्य संशयमारू-
न प्रकामभुजः श्राद्धे स्वधासंग्रहतत्पराः ॥	ढाः पिण्डभाजः । कुतः
मत्परं दुर्लभं मत्वा नूनमावर्जितं मया ।	अस्मात्परं का यथाश्रुतिसंभृतानि
पयः पूर्वैः स्वनिःश्वासैः कवोष्णमुपभुज्यते ॥	कौ नः कुले निवपनानि नियच्छतीति ।
	नूनं प्रसूतिविकलेन मया प्रसिक्तं
	धौताश्रुशेषमुदकं पितरः पिबन्ति ॥

The Kumârasambhava is not the only poem in which Kâlidâsa speaks (I. 1.) of a long mountain range as dipped with its two ends in the eastern and the western seas—"पूर्वापरौ तोयनिधी वगाह्य स्थितः"; the Hemakûta

is also "पूर्वापरसमुद्रावगाहः" S'âk. Act VII. The curse under which Dilîpa was labouring and which had made him heirless was the result of an accidental transgression by him in not having bowed down to and walked round the heavenly cow Surabhi, that was sitting under a tree when he passed by:

आसीत्कल्पतरूच्छायामाश्रिता सुरभिः पथि

* * *

प्रदक्षिणक्रियार्हायां तस्यां त्वं सानु नाचरः
अवजानासि मां यस्मादतस्ते न भविष्यति । प्रजेति शशाप I. 75-77.

King Dushyanta is more cautious and avoids a similar error, as he on being told that the sage Mârîcha lived on the Hemakûta at once remarks: तेन हि अनतिक्रमणीयानि श्रेयांसि प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि ।

The following are a few of many analogous short phrases and illustrations to be found in the S'âkuntala and the Raghuvams'a: parivâha, overflow, पदमं सपरिवाहं (कुन्तलम्) आसि Act. II., रागपरिवाहिणी गीतिः Act V., परिवाहमिवावलोकयन् स्वशुचः Ragh. VIII. 73;—the simultaneous setting and rising of the sun and moon respectively, Ragh. XI. 24, S'âk. IV. 2;—पदं कृ to set foot on, to enter upon, सही पदं कारिदा Act IV., शान्ते करिष्यसि पदं पुनराश्रमेस्मिन् Act IV. 19, Kum. III. 33. V. 21. VIII. 13. VI. 14.;—गोत्रस्खलनम् mistaking a name, Act VI. 2, Ragh. XIX. 24, Kum. IV. 8;—सिढिलकेसबन्धणुल्लन्तकुसुमेण &c., from which the flowers had *dropped* उद्वेष्टनवान्तमाल्यः केशपाशः Ragh. VII. 6;—अवदानतोषितः pleased with the exploit, S'âk. Act VII. 1, Ragh. XI. 21;—King Dilîpa following the sacred cow seemed like unto *vidhi* (the performance of religious works), श्रद्धेव साक्षाद्विधिनोपपन्ना, Ragh. II. 16. The same simile is used to compare the union of Dushyanta and S'akuntalâ, श्रद्धा वित्तं विधिश्चेति त्रितयं..... समागतम्, Act. VII. 29. The simile being very unusual

and one of those that are characteristic of Kâlidâsa its occurrence in the two works is particularly valuable as bearing upon the present enquiry.

King Purûravas, soon after his union with Urvas'î, goes with this his new bride into the forest of the mountain Gandhamâdana, to enjoy himself. Similarly S'iva and Pârvatî in the Kumârasambhava resort to the same place (Canto. VIII. 28) after their marriage, and there is considerable similarity between the beautiful descriptions of the various objects S'iva shows to his wife and King Purûravas observes in his bewilderment during the temporary loss of his wife, the offended nymph. As in the Vikramorvas'î (Act IV. St. 5.), so in the Raghuvams'a (XIII. 29) the appearance of wild plaintain-trees growing on the slopes of mountains in the rainy season furnish the poet with an illustration for the eyes of a woman that are reddened by anger or some other cause. One of Kâlidâsa's favourite ideas, a doe stopped and prevented from joining the herd by her fawn "loving the udder," finds expression in the following lines:—

Ragh. IX. 55.	Vikram. Act IV. 32.
तस्य स्तनप्रणयिभिर्मुहुरेणशावै-	अस्यान्तिकमायान्ती शिशुना स्तनपायिना
र्व्याहन्यमानहरिणीगमनं पुरस्तात्	मृगी रुद्धा
आविर्बभूव ....मृगाणां यूथम् ।	तामयमनन्यदृष्टिर्भग्नग्रीवो विलोकयति ।

King Nala (Ragh. XVIII. 6) retires to the forest and forms friendship with the beasts thereof, मृगैरजर्यं जरसोपदिष्टम्. देहबन्धाय पुनर्बबन्ध, which little differs from the following in the Vikramorvas'î: अहमपि तव सूनावायुषि न्यस्तराज्यो विचरितमृगयूथान्या. श्रयिष्ये वनानि Act. V. 17. The elephant is as fond of the fragrant *sallakî*-plant in the Vikramorvas'i,

अयमचिरोद्गतपल्लवमुपनीतं प्रियकरेणुहस्तेन
अभिलषतु तावदासवमुरभिरसं सल्लकीभङ्गम् Act. IV. 23,

As in the Kumârasambhava:

स्थानमादिकमयास्य दन्तिनः
सल्लकीविटपभङ्गवासितम् ।
आविभातचरणाय गृह्णते
वारि वारिरुहगन्धषट्पदम् VIII. 33.

Of short phrases the following seem to be interesting:—अवलेप, haughty and outrageous conduct (towards a woman), अमुहलेवादो Act V., पवनावलेपजं वाष्पम्, Ragh. VIII. 35 (the word is used in its ordinary sense in Kum. XV. 32, 42, Megha. I. 14, Ragh V. 53, S'âk. Act VI. *post* V. 11); पर्यायसेवा *i. e.* service by rotation, Kum. II. 36, आत्मरावारपङ्जाएण, Vikram. Act IV. *ad init*; प्रभापल्लविनो मणेः, Act V. 3 which is evidently the same as स्फुरत्प्रभामण्डलः, quoted before. We may also notice the allusion to the descent of the Moon from Atri (Ragh. II. 75, Vikr. Act V. 21), and the allusion contained in the following lines, probably to Cantos XII. and XIII. of the Kumârasambhava: आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते । अभिषिक्तं महासेनं सेनापत्ये महत्तया Vikram. Act V. 23. Lastly the blessing pronounced at the end of the fifth Act may be compared with Ragh. VI. 29, the poet alluding probably to personal experience that wealth and learning are naturally disinclined to associate with each other.

The Vikramorvas'î furnishes a pretty large number of analogies to the Meghadûta, both in thoughts, expressions, and allusions. We can only notice such of them as are prominent. The one (Act II.) describes the light of the sun as आलोकान्तात्प्रतिहतनमोवृत्तिरासां प्रजानाम St. 1, the other (II. 3.) निष्पङ्कोत्सवप्रतिहतनमोवृत्तिरस्याः प्रदोषाः. In Act II. the

king says मया खलु दुर्लभप्रार्थिना कथमात्मा विनोदयितव्यः, and further on असुलभप्रार्थनादुर्निवारं मनो मे (Act II. 6) with which we may compare the दुर्लभप्रार्थनं चेतः &c. of Meghad. II. 47. Again, the day is easily spent in the ordinary duties of life, but the night is restless कार्यान्तरितोत्कण्ठं &c. Act III. 4; Meghad. II. 27, सव्यापारा &c.;—the face of a woman with the disheveled hairs hanging over it compared to the rising moon as yet hidden in the darkness of the night. Act III. 6 उदयमूढशशाङ्क &c. Megh. II. 23;—the river whose stream is obstructed by rocks occurring in its way, Act III. 8 Megh. I. 19 रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णाम्. The nymph is offended that the king fixed his eye on Udayavatî, a Vidyâdhara's daughter, as this latter was playing on the sand bank of the Mandâkinî, Act IV. *ad init.* तहिं मन्दाइणीपुलिणपय्यन्ते कीलमाणा विज्जाहरदारिआ उदयवदी णाम देण राएसिणा णिइच्चादीत्ति कविदा. What else than an explanation and a paraphrase, such as the author who wrote the above alone could give is the following?

मन्दाकिन्याः पयसि शिशिरैः सेव्यमाना मरुद्भि-
र्मन्दाराणामनुतटरुहां छायया वारितोष्णाः।
अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः
संक्रीडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः॥ II. 6.

The anxiety and apprehension felt by lovers at the approach of the rain-cloud may be a common property of all poets writing, as it were, to a pattern furnished by the teachers of the Alankâras'âstra; but what should make the same word *sannaddha* be used in the following stanzas, except the circumstance that the same poet wrote them both?

Vikram. Act IV. 1.	Meghad. I. 8.
नवजलधरः संनद्धोयं न दृप्तनिशाचरः।	कः संनद्धे विरहविधुरां त्वय्युपेक्षेत जायाम्?

Again, the words मेघालोके भवति सुखिनोप्यन्यथावृत्ति चेतः &c. Megh.

I. 3 are only a paraphrase of Chitralekhâ's words: इमिणा उण णिव्वुदाणं वि उक्कण्ठाकालिणा मेहोदएण अणत्थाहीणो हविस्सदि, Vikram. Act IV. Praves'.

The following is said of the lightning, the associate of the rain-cloud:

Act IV. 1.	Meghad. I. 41.
कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ।	सौदामिन्या कनकनिकषस्निग्धया दर्शयोर्वीम् ।

The lightning here referred to as the only light that benighted persons look to when other lights fail is again referred to in the same Act: हन्त मदीयैर्दुरितपरिणामैर्मंक्षोपि शानहृदाशून्यः. In the estimation of the good, service to suitors is more important than their own interests, and their only reply is the granting the suit itself स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव Act. IV. 15, Meghad. II. 53. प्रत्युक्तं हि प्रणयिषु सतामीप्सितार्थक्रियैव. The circles of light in the following stanzas deserve, I think, particular attention:

Vikram. Act V. 2.	Meghad. I. 48.
असौ मुखालम्बितहेमसूत्रं	द्योतिर्लेखावलयि गलितं यस्य बर्हं भवानी
विभ्रन्मणिं मण्डलचारुशोभम् ।	....कर्णे करोति...नं मयूरं नर्तयेथाः ।
अलातचक्रप्रतिमं विहंगस्	
[1]तद्रागरेखावलयं तनोति ॥	

The allusion to the *nichula* tree in Act IV. St. 4 and Meghad I. 14 is not in itself of much value except for the tradition which Mallinâtha has preserved and handed down to us that the latter passage contains an occult allusion to a contemporary poet, fellow-student and friend of Kâlidâsa, nicknamed Nichula and to Dingnâga, one of his (Kâlidâsa's) rivals[2] whose histri-

1. तद्रागरेखावलयं तस्य मणेः रागस्य प्रभाया रेखा राजिस्तस्या वलयं मण्डलम्, Kâṭavema *ad loc.*

2. The passage certainly very well bears the double construction put upon it by the scholiast. It is remarkable neither

onic gestures (according to Mallinâtha, 'censures accompanied by gestures of the hand') the poet ridicules and tells his own poem to avoid.

The Meghadûta abounds in passages bearing ample testimony to its having been written by the author of the Kumârasambhava, the Raghuvams'a, and as we have already seen the Vikramorvas'î. In the first place the poem has for its subject that particular passion in the delineation of which Kâlidâsa excels, and to dwell on which he always seeks opportunities. Then as in the Kumârasambhava, the Vikramorvas'î, the S'âkuntala, and partly in Raghuvams'a, the Himâlaya and those divine forests, mountains, rivers, and cities which the poets love to associate with that abode of the Gods, chiefly occupy the poet's attention. Moreover, illustrations derived from sources so familiar to the reader of the dramas and

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the Sanskrit-German *Wörterbuch* nor Monier Williams seems to be aware of the passage as neither of them notices the tradition and not even the name of Nichula. Here is the passage:—

अत्रेदमपि अर्थान्तरं ध्वनयति | रसिको निचुलो नाम महाकविः कालिदासस्य सहाध्यायः परापतितानां कालिदासप्रबन्धदूषणानां परिहर्ता यस्मिन्स्थाने तस्मात्स्थानादुदङ्मुखो निर्दोषत्वादुन्नतमुखः सन् पथि सारस्वतमार्गे दिङ्नागानाम् | पूजायां बहुवचनम् | दिङ्नागाचार्यस्य कालिदासप्रतिपक्षस्यावलेपान् हस्तविन्यासपूर्वकाणि दूषणानि परिहरन् || ..... | अद्रेरित्यत्र दिङ्नागाचार्यस्य शृङ्गं प्राधान्यं .... हरति किंस्विदिति हेतुना सिद्धैः सारस्वतसिद्धैर्महाकविभिरङ्गनाभिश्च दृष्टोत्सहः सन् खमुत्पत उच्चैर्भवेति || स्वप्रबन्धमाम्नानं वा प्रति कवेरुक्तिरिति || संसर्गतो दोषगुणा भवन्तीति चेन्मृषा येन जलाशयेपि स्थित्वानुकूलं निचुलश्चलन्तमात्मानमारक्षति सिन्धुवेगादित्येतच्छ्लोकनिर्माणात्तस्य कवेर्निचुलसंज्ञेत्याहुः || The *S'abdârnavakos'a* recognises Nichula as a proper name, being that of a poet: वानीरे कविभेदे स्यान्नि[illegible] स्थलवेतसे || Mallin. *ad. loc.*

the Raghuvaṁs'a and the Kumârasaṁbhava are found in the Meghadûta to an extent, which, considering the size of the latter, is not small. Allusions to the same events, objects, and circumstances strengthen the evidence afforded by the illustrations. The following instances leave little doubt that the same poet that wrote the *Cloud Messenger* was also the author of the Raghuvaṁs'a: the *vaprakriyâ* or *vapraḳrîḍâ* of an elephant or bullock, Megh. I. 2, 56. II. 52, Ragh. V. 44;—the effect of the rain-cloud and its friends the peacock, the Kâdamba-flower, thunder, and the plantain flower on lovers separated from their wives, Megh. I. 3, Ragh. XIII. 26, 29;—a mountain spoken of as the breast of the earth, Megh. I. 18, Ragh. IV. 51;—a city described as a colony from heaven Megh. I. 31, Ragh. XV. 29 and Kum. VI. 37 (quoted before), Vikram. Act II. णं वच्चइं अणन्तरगदो सग्गोत्ति;—the same allusion to Ujjayinî, the river Siprâ, and the shrine of Mahâkâla S'iva Megh. I. 31, 32, 38, Ragh. VI. 32, 34;—the pigeons occupying the inner side of the eaves of houses, Megh. I. 42, Vikr. III. 2, Mâlavikâ. II. 13;—the Ganges seeming to join the Jamnâ elsewhere than at Prayâga, the place of the actual confluence (this, I think, appears to be one of those ideas, that, if I may say so, are Kâlidâsa's private property), Megh I. 55, Ragh. VI. 48;—sitting on a rock cooled by the vapours of the Ganges and perfumed with musk or other natural rasin deposited on it आसीनानां सुरभितलं नाभिगन्धैर्मृगाणाम् । तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः Meghad. I. 56, अध्यास्य चाम्भःपृषतोक्षितानि शैलेयगन्धीनि शिलातलानि Ragh. VI. 51 quoted before, where the citation from the Kum. [redacted] also be compared;—the dry bambus, filled with [redacted]d, sound like flutes and the sylvan deities sing

to their music their songs of victory in honour of some hero:

Ragh. II. 12.

स कीचकैर्मारुतपूर्णरन्ध्रैः
कूजद्भिरापादितवंशकृत्यम् ।
शुश्राव कुञ्जेषु यशः स्वमुच्चै-
रुद्गीयमानं वनदेवताभिः ॥

Meghad. I. 60.

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः
संसक्ताभिस्त्रिपुरविजयो गीयते किंनरीभिः ।

The marble walls of Kâlidâsa as transparent as glass, and used by the Goddesses for mirrors are as uppermost in the poet's mind in the Meghadûta I. 62 कैलासस्य त्रिदशवनितादर्पणस्य, as they were when he described them in the Kumârasambhava:

विलोक्य यत्र स्फटिकस्य भित्तौ
सिद्धाङ्गनाः स्वप्रतिबिम्बमारात् ।
सुचिस्मितस्य स्फटिकांशुगूढै-
श्चन्द्रस्य चिह्नप्रकरः करोति ॥
यदीयभित्तौ प्रतिबिम्बिताङ्गम्
आत्मानमालोक्य
निशासु यत्र प्रतिबिम्बितानि
ताराकुलानि स्फटिकालयेषु
नभश्चरीमण्डनदर्पणश्रीः । IX. 40—xx.

So the trees buzzing with humming bees (Megh. II. 3 यत्रोन्मत्तभ्रमरमुखराः &c. Ragh. IX. 32. XVI. 47). The following are each a description of the blessed condition of a city on the Himâlaya:

Meghad. II. 4.

आनन्दोत्थं नयनसलिलं यत्र (*i. e.* अलकायां) नान्यैर्निमित्तै-
र्नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात्
नाप्यन्यस्मात् प्रणयकलहाद्विप्रयोगोपपत्ति-
र्वित्तेशानां न च खलु वयो यौवनादन्यदस्ति.

Kum. VI. 44.

यौवनान्ते वयो यस्मिन् (*i. e.* ओषधिप्रस्थे) नान्तकः कुसुमायुधात् ।

रतिखेदसमुत्पन्ना निद्रा संज्ञाविपर्ययः ॥

Again,

Meghad. II. 5.

यस्यां (अलकायां) यक्षाः सितमणिमयान्येत्य हर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचितान्युत्तमस्त्रीसहायाः
आसेवन्ते मधु.

Kum. VI. 42.

यत्र (ओषधिप्रस्थे) स्फटिकहर्म्येषु नक्तमापानभूमिषु ।
ज्योतिषां प्रतिबिम्बानि प्राप्नुवन्त्युपहारताम् ॥

The banished Yaksha, though seeing (Megh. II. 43) the prototypes of his absent wife's beauty in the objects around him finds no more consolation in them than did Aja in those of his wife's (Ragh. VIII. 58, 59).

Similarly when, lamenting their separation from their beloved wives, the one is deceived by a dream and the other gives vent to his sorrows, both awaken the sympathy of the sylvan deities or of the trees they haunt and make them shed tears of compassion in the shape of gum or dew-drops :

Meghad. II. 45.	Raghu. VIII. 69.
मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो-	विलपन्निति कौशलाधिपः
र्लब्धायास्ते कथमपि मया स्वप्नसंदर्शनेषु ।	करुणार्थग्रथितं प्रियां प्रति ।
पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां	अकरोत्पृथिवीरुहानपि
मुक्तास्थूलास्तरुकिसलयेष्वश्रुलेशाः पतन्ति ॥	रुतशाखारसबाष्पदुर्दिनान् ॥

We may further compare the emaciated wrists of the Yaksha, who was कनकवलयभ्रंशरिक्तप्रकोष्ठः (Meghad. I. 2), and king Dushyanta who says his मणिबन्धनात्कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते (S'âk. III. 13, the bracelet is further alluded to in Act VI. 3). Hope supports the hearts, tender as flowers, of young women when they are separated from their husbands, आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रण-यिहृदयं विप्रयोगे रुणद्धि (Meghad. I. 10); गरुभिपि विरहदुःखं आसावन्ती

सहावेदि, 'hope renders sorrows of separation, though great, bearable (S'âk. IV. 15). The prominent allusion to Skanda's birth and his leadership of the celestial armies in रक्षाहेतोर्नवशशिभृता वासवीनां चमूनामत्यादित्यं हुतवहमुखे संभृतं तद्धि तेजः (Meghad. I. 47) repeated in Raghu. II. 75 and VII. 1, appears to me to point not only to the story of Skanda but also to the Kumârasambhava, Canto IX. (see especially Stanzas 13, 14). We may also refer to Meghad. I. 11 श्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः सा कैलासाद्बिस-किसलयच्छेदपाथेयवन्तः संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः, and Vikramorvas'î मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् ..... (Act IV. 14), पश्चात्सरः प्रतिगमिष्यसि मानसं ते पाथेयमुत्सृज दिसं ग्रहणाय भूयः (Act IV. 15), in which passages the Râjahaṁsa or flamingo is represented as preparing itself, on seeing the rain-cloud and hearing the thunder, to migrate, and furnishing itself with the stalks of lotuses as 'food on the road' (पाथेयम्), to be eager to proceed towards the Mânasa lake. I pass over many analogous short phrases and allusions in the Meghadûta, and the Kumârasambhava and the Raghuvaṁs'a, as I trust I have adduced sufficient evidence in vindication of Kâlidâsa's authorship of the last work.

Now if it be, as I trust it will be, admitted that I have succeeded in showing that the same Kâlidâsa that wrote the Kumârasambhava also wrote the Raghuvaṁs'a, there is one important fact that, independently of the internal evidence quoted above (though this is in itself sufficient to satisfy most sceptics), not only shows that that Kâlidâsa who composed the dramas and the Meghadûta also composed the Raghuvaṁs'a and the Kumârasambhava (I leave the Ritusaṁhâra and other works attributed to Kâlidâsa for the present out of consideration, as the present enquiry does

not extend to them), but also contributes very much to our being able to arrive at a sound conclusion regarding his age. I refer to the fact that Kshîrasvâmi, the celebrated commentator on the Amarakos'a and a grammarian, quotes the Kumârasambhava under the name of Kâlidâsa. My attention was first drawn to two[1] of his quotations by the comments of Mallinâtha who refers to them in his commentary. On going over the commentary of Kshîrasvâmî on the second and third Kândas of the Amarakos'a (that on the first I have not had access to) I found many more passages quoted there from the Kumârasambhava.[2] Now though it is true that out of the two quotations of Kshîrasvâmî referred to by Mallinâtha, only one is cited under the name of

1. संतानकतरुच्छायासुप्तविद्याधराध्वगम् ।
यस्य चोपवनं वाह्यं गन्धवद्गन्धमादनम् । Kum. VI. 46.

Mall..... अत्र गन्धवद्गन्धमादनमिति आगन्तुकः पाठः । प्राचीनपाठस्तु सुगन्धिर्गन्धमादन इति पुंलिङ्गान्तः । अत एव क्षीरस्वामिना गन्धमादनमन्ये चेत्यत्र गन्धेन मादयतीति गन्धमादन इति व्याख्याय प्रयोगे च पुंलिङ्गता दृश्यत इत्याशयेनोक्तं सुगन्धिर्गन्धमादन इति कालिदास इति ।

The other passage is :

सा मङ्गलस्नानपवित्रगात्री गृहीतपत्युद्गमनीयवस्त्रा ।
निवृत्तपर्जन्यजलाभिषेका प्रफुल्लकाशा वसुधेव रेजे ॥ VII. 11.

Mall. उद्गमनीयवस्त्रं धौतवस्त्रं..... । तस्यादुद्गमनीयं यद्धौतयोर्वस्त्रयोर्युगमित्यमरः । युगग्रहणं तु प्रायिकाभिप्रायम् । अत एवात्र क्षीरस्वामी युगं प्रायशः यत्स्यं गृहीतपत्युद्गमनीयवस्त्रेत्येतदेव उदाहृतवान् ।

2. See Kânda III. विशेषणनिघ्न° 47 (quotes तां वीक्ष्य लीलाचिकुरामनङ्गः स्वचापसौन्दर्यमुदं मुमोच Kum. I. 47); *ibid* 68 (quotes कण्ठस्य तस्यास्तनवन्धुरस्य VIII. *id.* I. 42); *ibid.* अव्य° 6 (quotes अहो वनानि स्पृहणीयवीर्यः *id.* III. 20); *ibid* अव्य° 11 (quotes अपि क्रियार्थं सुलभं समित्कुशम् *id.* V. 33); *ibid* अव्य°. 13. (quotes हिमालयो नाम नगाधिराजः *id.* I. 1); *ibid* on स्वामुद्दिश्यज्ञसाङ्गाय (quotes अङ्गाय सा निजमङ्गं क्षममुत्ससर्ज *id.* V. 86.)

Kâlidâsa and two[1] MSS. that I have consulted do not quote the verse from the Kumârasambhava (VI. 46), there is a third passage which *is* so quoted. It is as follows:

स्त्रीपुंसौ मिथुनं द्वन्द्वं युग्मं तु &c. Amara. II. मनुष्यव° 39.

Kshîrasvâmî: मिथ्यते संगच्छते मिथुनं मिथृ मेधृ संगमने द्वन्द्वमिति द्वन्द्वं रहस्यमर्यादेति साधुः। यत्कालिदासः। द्वन्द्वानि भावं क्रियया विवव्रुः॥ The quotation is from Kumârasambhava III. 35. It is possible that Mallinâtha quoting from memory may have committed an error, and Kshîrasvâmî may have quoted the other passage viz. सुरान्निसर्गन्धमदान: in some of his other works. But from the passage just quoted it is clear that Kshîrasvâmî quotes the Kumârasambhava as a work of Kâlidâsa, and it is therefore beyond doubt that the Raghuvams'a also must be the work of Kâlidâsa, as both the works have been shown to belong to the same identical author.

But it is not necessary to *infer* the existence of the Raghuvams'a in the time of Kshîrasvâmî. For we find it frequently quoted by him in the same commentary. Among the quotations are the following:

यथा। वार्द्धके मुनिवृत्तीनाम् I. 8 on II. मनुष्यव°. 41.

यद्रघोरुत्तरदिग्विजये। दुधुवुर्वाजिनः स्कन्धान् लग्नकुङ्कुमकेसरान् IV. 67 on II. मनुष्यव° 124.

प्रायोपवेशनमतिर्नृपतिर्बभूव VIII. 93 on II. ब्रह्मव° 53 III. ना° 153.

यत्कथ्यम्। यातेति जन्यजनवदन्कुमारी VI. 30 on II. ब्रह्मव° 57.

There are several[2] other passages quoted, but those

1. One from the Library of the late Dinamanis'ankar S'âstrî of Surat, and the other in the Deccan College Library, Poona.

2. For example see Kânḍa II. क्षत्रिय° 30 (quotes III. 70), ditto 37 (quotes V. 32), III. ना° 31 (quotes XVI. 11), ditto 143 (quotes V. 64), ditto ना° 156 (quotes I. 46), ditto 22 (quotes

above given will suffice to prove that the Raghuvams'a existed and was considered a standard work when Kshîrasvâmî lived.

Now as regards the date of Kshîrasvâmî the *Râjataraṅgiṇî* enables us to assign him to the middle of the eighth century of Christ. That work gives the history of Jayâpîda the mighty Emperor of Kâs'mîra, "who brought back "Learning to Kâs'mîra, the country of its birth, from "distant countries whither it had fled, and who caused "the Mahâbhâshya that was well nigh lost to be brought "from other countries, and interpreting it caused it to be "studied in his empire."[1] It goes on to say that "having re- "ceived his knowledge from the Professor of the science of "lexicography, named *Kshîra, Pandita Jayâpîda* was re- "ckoned among the wise." The name *Kshîra* for *Kshîrasvâmî* does not by any means interfere with the identification, as *Svâmî* is merely an honorific affix, like *âchârya* in *S'ankarâchârya* and *Hemâchârya*. The shorter was the real name as is shown by the title of his work on grammar called *Kshîrataraṅgiṇî*. And as we know of no other *Kshîra* who was both a grammarian and a lexicographer and also a teacher[2] of lexicons, the Kshîra

III. 51), ditto 28 (quotes XI. 12), ditto 45 (quotes I. 13), ditto 95 (quotes I. 3).

1. उत्पत्तिभूमौ देशेऽस्मिन् दूरदूरतिरोहिता । कइयपेन विनस्तेव तेन विद्यावतारिता । * * * देशान्नरादागमय्य व्याचक्षाणः क्षमापतेः । प्रावर्तयत विच्छिन्नं महाभाष्यं स्वमण्डले । क्षीराभिश्चच्छब्दविद्योपाध्यायान् संभृतश्रुतः । बुधैः सह ययौ वृद्धिं स जयापीड- पण्डितः Râjat. IV. 488 fgg.

2. Kshîrasvâmî is full of quotations from his own Kos'a in his commentary on the Amarakos'a. That he was a teacher of the science of words, *i. e.* lexicography, may easily be understood from his having commented upon Amarasiṁha's

mentioned by the Râjataraṅgiṇî is beyond all doubt the celebrated commentator on the Amarakos'a.[1] The date of Jayâpîda the son of Vappiya and successor of Saṅgrâmâpîda varies from A. D. 754 to A. D. 772 according to three different calculations.[2] Now from the manner in which Kshîra[3] quotes the Kumârasambhava and the Raghuvaṁs'a, viz., with the simple introduction of यत्रभ्यम्, 'as may be seen, as for example,' and यथा 'as,' without adding the name of the author quoted from, it is clear that those works were perfectly well-known at that time, and known to be so authoritative that they might be quoted to support or refute the author whom Kshîra was interpreting in his commentary. To obtain such celebrity and authority, the poems must have been written at least one or two centuries before. And

glossary. His frequent references to Kâs'mîra and to the readings of the Amarakos'a prevalent among the people of that country add strength to the identification.

1. According to Colebrooke (*Misc. Essays* II. 55) *Râyamukuṭa* A. D. 1431, bases his commentary on the Amarakos'a on that of Kshîrasvâmî, who is also quoted by Dinakaramis'ra, A. D. 1385, and Châritravardhana. See *Appendix*.

2. Prinsep's *Antiquities* Vol. II. p. 245. According to Troyer's calculation the date is 754-58, Cunningham's 751-11 and Wilson's 772-10.

3. The St. Petersburg *Sanskrit Wörterbuch* cites this author under the name of *Svâmin*, which appears to be an evident mistake notwithstanding that Mallinâtha and other commentators sometimes cite him as Svâmin, which is simply out of respect. Works on grammar not seldom quote Pâṇini or Patanjali under the term *Âchâryâḥ*, but no one will seriously take that to be the real proper name.

this takes us back to the middle of the sixth century.[1]

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1. While correcting for the press I have come across Prof. Aufrecht's analysis of Kshîrasvâmî's commentary, published in the *Zeitschrift* for May 1874 of the German Oriental Society where the learned Professor disposes of Kshîra's date in two lines and assigns him to somewhere between the eleventh and twelfth centuries on the ground that he quotes S'rîbhoja, and is quoted by Vardhamâna, the author of the Gaṇaratnamahodadhi. The Professor does not notice the passage in the *Râjataraṅgiṇî*, nor does he think it necessary to discuss the question whether the glossary quoted by Kshîrasvâmî under the name of S'rîbhoja is at all and if so properly attributed to *Bhojadeva* of Dhârâ. For there are no grounds for holding that this *S'rîbhoja* was the *Bhojadeva* to whom the *Sarasvatîkaṇṭhâbharaṇa* is attributed, and who lived in the middle of the eleventh century. The facts of the *Râjataraṅgiṇî* ought not, I think, to be lightly set aside except on the ground of the most convincing proof. Neither the date nor the authorship of the *Sarasvatîkaṇṭhâbharaṇa* is satisfactorily established, and even if it were, it would throw little light on the date of Kshîrasvâmî, as the lexicographer quoted by the latter as S'rîbhoja appears to be different from the Bhojadeva of Dhârâ to whom I have not seen a glossary attributed. It may here be mentioned that Kshîrasvâmî quotes what appears to be a Kos'a under the name of S'rîharsha (संघातमृत्युमरकं मारिमारीचरेवतेन [?]श्रीहर्षः II. मनुष्य°59), but there is no Kos'a among the works that S'rîharsha the poet says he composed.

To me the S'rîbhoja quoted by Kshîrasvâmî appears to have been, like the latter, a commentator on the Amarakos'a and the writer of a glossary. This is clear from the manner he is cited by Kshîrasvâmî. The following passages taken from the second and third Kâṇḍas will bear me out:—

It will be also observed that Kshîrasvâmî quotes from the Kumârasambhava in a manner that shows that

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On II. वनौ° 33. आम्रधूतौ &c. "च्यौतनि रसं चूतः। चूष्यत इति श्रीभोजो निरवोचत्". This I think leaves little doubt that S'ribhoja commented on the Amarakos'a.

On II. मनुष्य° 59. "पामास्यास्तीति पामनः पाम इत्येके। द्वावपीति श्रीभोजः" The same must be said of this remark.

On II. क्षत्रिय° 52. कङ्चुको वारवाणोस्त्री &c. "वाणवारस्य व्यत्ययेन मयूरव्यंसकादित्वादिति श्रीभोजः।" And of this also.

On II. क्षत्रिय° 96, 97. "यच्छ्रीभोजः कमर्थिनः कुण्ठयितुकंमगध्यंतु (*sic.*) मागधाः। कामिषुध्यां तु यद्वानो रामोरण्यं भुरण्यति।"

On II. वैश्य° 56. कामं प्रकामं पर्याप्तं &c. "प्रायः क्रियाविशेषणान्येतानि। अत एवान्ययत्वं एतेषां श्रीभोजो भ्रान्तः।"

On II. वैश्य° 75. "उरण्यति देवता (?:) प्रीणाति इति श्रीभोजः।" Do not this and the previous passage show that S'ribhoja is an earlier commentator of Amarasimha?

On II. शूद्र° 7. "विश्लेषेण ओकं समवायमियर्ति व्योकारः। व्योरिति भयःपर्याय इति श्रीभोजः।" The same may be asked regarding this remark.

On II. शूद्र° 7. "पीडपानेस्मात्पेटेति श्रीभोजः।"

On III. विशे° 38. "निशुनः निश अवयवे। अशिश्यति खण्डयति इति श्रीभोजः" Kshîrasvâmî here quotes S'ribhoja to show th[illegible] the latter has given the etymology of निशुनः in a w[illegible] different from his own.

On III. विशे° 53. "श्रीभोजस्तु परः शब्दं निपातं मन्यते यथा परोवरं परोक्ष[illegible]

On III. ना° 216. कृतान्ने पुंसि कीनाशः &c. "कीशकीकटकीचकावर्थः [illegible]न-पान इति श्रीभोजः।"

On III. अव्य° 21. तथा भरान्या° &c. "अन्यतरेद्युः। इतरेद्युः। सुदिनमिति श्रीभोजः।"

he either knew only one Kâlidâsa or that he considered the work he was quoting from to belong to the celebrated Kâlidâsa, who had only to be named to be recognised. Surely if the Kumârasambhava was the production of a Kâlidâsa more modern than or different from that of the dramas, Kshîrasvâmî would either have named the poem itself instead of its author, or the latter with a distinctive designation such as अभिनवकालिदास, or some similar appellation. The conclusion is therefore unavoidable that in the middle of the eighth century of Christ the Kumârasambhava was considered as a work of the great Kâlidâsa. Of course, it is not probable that an eminent grammarian and scholar like Kshîrasvâmî, extensively read in Sanskrit literature as is shown by his quotations, might have mistaken a spurious work that was fathered by its real author upon the great poet, for one composed by the latter.

One source, not yet much investigated of facts bearing upon the age of Sanskrit authors is the numerous commentaries on Kâvyas, Kos'as and grammars and lastly, works on the Alankâras'âstra. They are full of quotations and the date of one being ascertained will throw considerable light on those of many others and make the subject of Indian chronology, which has

[1] These are all the passages I have found in the second and third Kâṇḍas referring to S'rîbhoja, and there is only one among them that seems to contain a quotation from his glossary; the rest refer, as far as I see, to his comments on the Amarakos'a. Is it not difficult to believe that the Bhojadeva of Dhârâ the author (if he be) of the Kaṇṭhâbharaṇa could have stooped to write a commentary on the Amarako'sa, and to compile a glossary?

hitherto remained shrouded in obscurity and confusion, afford results far beyond our present expectations.[1]

In connection with the authorship of Kâlidâsa it may be mentioned here that by the commentary of Kshîrasvâmî the Meghadûta and the Vikramorvas'î are also proved to be prior to his date as he quotes them both.[2]

To recapitulate, the conclusions I arrive at are:

1. That there is nothing in his works that renders the ordinary tradition assigning Kâlidâsa to the age of the Vikramâditya of the Samvat Era untenable:

2. That though Kâlidâsa shows some acquaintance with the astrology of the zodiac, the passages in his works, that contain astrological allusions, do not prevent us from assigning him to the first [illegible] B. C., if he be shown by independent evidence [illegible] then lived:

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1. I have met with a passage in Hemâdri's com[illegible] from which it appears that the author of the '*Sârasvat*[illegible] quotes the Raghuvams'a under the name of Kâlidâsa. I not yet been able to find out what *tîkâ* is meant. Here passage: On तं यान्तं प्रथममास पश्चान् पश्चान् Ragh. IX. 61 "कालिदासश्च[illegible] व्यवधानं यत्र त्रयोदशे सर्गे प्रश्नेशायां यो नृषे चकार षोडशे सर्गे संयोजयां [illegible] विधिवदास समेतबन्धुरिति." सारस्वतटीकायाम्.

2. On स्यात्कौलीनं लोकवादे &c. Kânda III. श्लो. 117 "कुलीने भवं कौलीनं कुलस्येदं वा। लोकवादोपवादः। यथा। मा कौलीनादसितनयने मय्यविश्वासिनी भूः (Meghad. II. 51); also on आप्रच्छन्नमथाम्नायः संप्रदायः &c. III. संकीर्णवृ° 7 "आकूर्वप्रश्निरालिङ्गनादिनानन्दनार्थः। यथा। आपृच्छस्व प्रियसखममुम्" (Meghad. I. 12.) On Kânda III. अव्य° 22 "तदा तदानीं युगपदेकदा सर्वदा सदा &c." he has: एकपदे च। यथा अयमेकपदे तया वियोगः. Vikramorvas'î IV. 3.

3. That the Kâlidâsa of the three dramas was also the Kâlidâsa of the poems, Raghuvaṃs'a, Kumârasambhava and Meghadûta :

4. That this Kâlidâsa lived considerably prior to the middle of the eighth century—at least two centuries—and probably under a Vikramâditya who reigned at Ujjayinî :

5. That, therefore, all stories connecting him with a king Bhoja that reigned at Dhârâ after the tenth century are to be rejected as altogether without foundation :

6. That the Râmâyana must have been written very many centuries before the time of Kâlidâsa, many centuries before the time when Prof. Weber is inclined to to have been composed.

S. P. P.

1st June 1874.

NOTES.

Canto I.

P. 2. st. 2.—मोहात्, 'through my folly.'—उडुपेन, 'by means of a small boat or raft.' उडु (Cf. उद्, उदन्, and Latin *udus*, moist, wet) seems to have originally meant 'water'; hence उडुप, 'anything that protects on water,' a boat generally, and then a small raft. उडुप also means the moon, and further, उडु means a star, of which the moon is the lord (उडुप). The derivation of the latter sense from the resemblance the half-moon would bear to the form of a boat (see the St. Petersburg Dictionary, under उडुप) is perhaps not very convincing.

P. 3. st. 3.—कवियशःप्रार्थी, 'seeking the fame of a poet.'—उद्बाहु, 'with hands stretched up.'

P. 3. st. 4.—अथ वा कृतवाग्द्वारे. Mark the alliterative recurrence of identical syllables, of which we shall meet with many instances hereafter.—पूर्वसूरिभिः, such as by Valmîki, and by the authors and compilers of the Purâṇas.—वज्रसमुत्कीर्णे, 'penetrated by a diamond.' वज्र is the instrument pointed with a diamond pin, by means of which precious stones are bored. उत्कीर्ण literally means 'that from which chips or crumbs are *thrown up*,' *i. e.*, into which a hole is dug up, as in a spot of ground by a buffalo with his horns &c.

P. 3. st. 5.—सोहम्, 'though such are my poor qualifications for the task.' Literally, '*that I*,' *i. e.*, I, as I am described above.—आजन्म &c., 'from the time of their birth.'—आफलोदयकर्मणाम्, 'of them that persevered in a work *until* it bore its fruit.' आ means limit both inceptive as well as conclusive.—आनाक &c., *i. e.*,

'whose chariots ran unhindered up to the gates of Svarga.' Cf. Canto V. Stanza 27.

P. 4. ST. 6.—यथाविधि &c. On this vidhi or precept, see Manu IV. 25, and elsewhere.

P. 4. ST. 7.—गृहमेधिन् means here simply the same as गृहस्थाश्रमिन्. The etymology of the word as given by our commentator ("गृहैरेवैर्मेधन्ते संगच्छन्त इति गृहमेधिनः") is purely imaginary. He was perhaps thinking of the words मिथुन, मिथः &c. when he thought मेधन्ते meant संगच्छन्ते. मेध is simply derived from मिध् or मेध् to kill or strike, and means a sacrifice. गृहमेध, a kind of sacrifice to be performed in a house, *i. e.*, by a householder (see S'atapatha Brâhm. 10, 1, 15). And गृहमेधिन् is he who performs a गृहमेध, that is a householder or a married man, in contradistinction to a ब्रह्मचारिन् who does not perform such a ceremony.

P. 5. ST. 9.—अन्वयम्, lit. 'a connection,' hence a connected line, a line of ancestors, 'genealogy.'—वक्ष्ये 'I will describe.'—तनुवागविभवोऽपि, 'though possessed of a small power of speech.' With तनु Cf. Latin *tenuis*, which is also frequently used in the same sense.—तद्गुणैः &c., Translate: 'driven by their attributes to an inconsiderate undertaking.'

P. 6. ST. 10.—सदसद्व्यक्तिहेतवः, 'who are the source of the distinction between good and bad,' *i. e.*, who only are able to decide what is good and what is bad. For nearly a repetition of the same thought, see Mâlavikâgnimitra Act ii., Stanza 10:

"उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः।
इयमायत्ते न युष्मासु यः काञ्चनमिवाग्निषु॥"

P. 6. ST. 11.—प्रणव is the mystical syllable ओम्, so called from its being first chanted in the beginning of Vedic verses (प्र, before, and नु, to praise). According to some accounts the mystic प्रणव was the source of all the Vedas. A passage in the Aitareya Brâhmana, however, makes the प्रणव arise from the Vedas. See Ait. Br. V. 32.

P. 7. ST. 13.—आत्मकर्मक्षमम् &c., 'like the presiding god of heroism that had incorporated himself into a body fitted for (the performance of) his deeds.'

P. 7. ST. 15.—आगम. See Canto VI., 41.

P. 8. ST. 16.—अभृष्यश्चाभिगम्यश्च &c., 'on account of his fierce virtues he was not to be deceived by his dependents and for his gentle qualities he deserved to be sought.' On the two epithets Dinakara has the following:—

"तेजो बलं सत्त्ववत्ता प्रभावः प्राप्तकालता।
अभृष्यस्य गुणानेतान्नृपस्य मुनयो विदुः॥
कुलं शीलं दया दानं भ्रमः सत्यं कृतज्ञता।
इत्यादयोऽभिगम्यस्य राज्ञो गुणाः."

P. 8. ST. 17.—रेखामात्रमपि, 'even as little as a line': lit. 'even as much as has a line for its measure,' *i. e.*, can be measured by a line.

P. 9. ST. 19.—Translate:—'His army was to him like his paraphernalia. His means of accomplishing his objects (the preservation of peace, &c.,) were only two-fold: consisting, *first*, of a genius that penetrated every S'astra, and, *second*, of the cord stretched out on the bow.' That is, His personal valor, combined with his acquaintance with the tactics, &c., taught by the S'âstras, was so great, that he did not find it necessary to employ his army for the attainment of his objects.—द्वय is here an adjective.

P. 9. ST. 20.—गूढाकारेङ्गितस्य. Dinakara: "यद्वा। गूढाकारं गुप्तरूपमिङ्गितं यस्य तथा."—संस्काराः प्राक्तना इव, 'like the merit of works performed in former lives.' Such merit is called संस्कार, because it is supposed to cling to the soul of the individual who performed the work, like the smell (वासना, see the commentary) of a thing like musk, which, though itself separated, yet leaves of its some fragrance on the body of the person who bore it.

P. 10. ST. 21.—भेजे &c., 'he practised virtue even when he was not ill.' It does not appear so well to translate, *he practised virtue without being fatigued.*

P. 10. ST. 22.—गुणाः &c., 'virtues, from their association (in him) with virtues (of an opposite kind), seemed to be derived from one common source,' (though really they are not).

P. 10. ST. 23.—पारदृश्वनः. दृश्वन्, 'one who has seen,' is found only at the end of compounds, Cf., Pân. iii., 2, 94. Similarly derived are words like मेरुदृश्वन्, बहुदृश्वन्, राजयुध्वन्, राजकृत्वन् &c.

P. 11. ST. 24.—विनयाधानात्, 'from his putting,' *i. e.*, infusing good morals into their minds.

P. 11. ST. 25.—स्थित्यै, 'for the stability of his subjects,' *i. e.*, kingdom.—परिणेतुः प्रसूतये. Cf. i, 7.—अप्यर्थकामौ, &c. To him the attainment of two out of the three objects (अर्थ, काम, धर्म), at which a living man should aim, became also the attainment of the third; that is, he ruled his kingdom and lived a married man in such a (virtuous) way that the third object, though requiring separate and different means, was attained as a matter of course along with the two, to which alone the good administration of the laws and the state of marriage legitimately give birth as their results.

P. 12. ST. 27.—न किलानुययुः, &c. That is, other kings could, of course, not attain his fame of protection from robbers &c., because there were no thieves to be protected from.

P. 12. ST. 28.—द्वेष्यः is here equivalent to द्विषत्, an enemy.—शिष्टः, lit. ordered, disciplined, hence *good, excellent.* See Manu xii., 109.

P. 13. ST. 30.—उर्वी, 'the broad one'. the earth. From वृ to cover, to spread.

P. 13. ST. 31.—दाक्षिण्यरूढेन नाम्ना, 'bearing a name which was known or understood with *gentleness,*' *i. e.,* which meant *gentleness.* दाक्षिण्य. from दक्षिण. right (hand). right-handed, skilful, of

winning manners, gentle. Cf. Latin *Dextra, Dexter.*—मगधवंशजा, 'born in the family of the Magadha Kings.' Magadha was the ancient name of Southern Behar, or that part of Behar which is to the South of the Ganges, between Bengal and the Karmanâs'â, and watered by the lower S'oṇa and the numerous little streams flowing towards the east in a parallel direction. Magadha was once the seat of several most celebrated dynasties of ancient Indian Kings. It was also here that Buddhism first took its origin. Pâṭaliputra, the capital of Magadha, was situated near the confluence of the S'oṇa with the Ganges.—अध्वर, lit., 'that which ought to be undisturbed or unhindered,' because it is essential for the proper performance of a sacrifice that it should be completed without let or hindrance.

P. 14. ST. 35.—अभ्यर्च्य विधातारम्. Brahmadeva is worshipped by those that are desirous of progeny, because he is the lord of creation (प्रजापतिः).—दंपती *i. e.*, 'the two lords of the house,' the husband and the wife. दंपति, in the singular, is never found in the classical Sanskrit. We meet with it, however, now and then in the Veda. Thus "सर्वासां (विशां) समानं दंपतिं भुजे," Rigveda, i. 127. 8; also "तं त्वा सुशिप्र दंपते (हे अग्ने) स्तोमैर्वर्धन्ति अध्वरे," Rv., v. 22. 4. The word is derived from दम्=दम (Cf. Latin *domus*) a house, and पति a lord. The etymology given by the later grammarians including Pâṇini (see commentary), explains that दम् is substituted for जाया or rather stands for जाया.

P. 16. ST. 39.—केका. An onomatopœia.—द्विधा भिन्नाः, scil. (according to Dinakara) "स्त्रीपुंसभेदेन."

P. 17. ST. 41.—कलनिह्रादैः 'uttering sounds sweet but unintelligible.'

P. 17. ST. 44.—यूपचिह्नेषु, 'that were conspicuous with their sacrificial posts,' thus showing that the villages were used by the pious Brahmans (यज्वन् lit. one who sacrifices according to the

S'âstra) for the legitimate purpose for which they were granted by Dilîpa.

P. 18. ST. 47.—तत्तत् 'that and that,' 'that and this,' *i. e.*, this thing and that thing, one thing after another, now this and now that.

P. 19. ST. 48.—महिषीसखः. A *Tatpurusha compound*, according to the prescribed and existing rules of grammar. Cf. Pân. V. 4. 91. Accordingly the solution is, महिष्याः सखा महिषीसखः But were it not for this technical necessity of grammar for thus dissolving the compound, we should certainly and at once understand it to be a bahuvrîhi one. All that the poet wants to say by the adjective महिषीसखः is, that the *king* was accompanied by his wife. This being his meaning, he would not use a compound which meant that the king was the friend of his wife, but one that would mean, the king had his queen for his friend (companion). Even our commentator sees the desirability of taking the compound to be a bahuvrîhi one, and adds 'सहायान्नरानिरपेक्ष इत्यर्थः.' Besides, every other compound of similar import is always rendered as a bahuvrîhi. Cf. "प्रयतपरिग्रहद्वितीयः" I. 95; "गृहिणीसहायः" II. 24.

P. 19. ST. 49.—वनान्तरात्, lit. 'from another forest,' *i. e.*, from another part of the forest, 'from without.' अन्तरम् is added to indicate that the place they (the Rishis) lived in was also a forest. —पूर्यमाणम्, 'that was (then) being filled up by, &c,' *i. e.*, when Dilîpa and his wife reached it.

P. 19. ST. 50.—अपत्यैः. The usual etymology given by commentators and grammarians of this word is from पत् to fall, with the negative particle अ. The word would thus mean, one who does not allow the family to fall, *i. e.*, to be extinct. The real origin seems however, to be the preposition अप, with the termination त्य, 'one that descends from a stock,' a descendant. Cf. नित्य, उपत्यका, अधित्यका. —नीवारभागधेयोचितैर्मृगैः, 'by deer that were accustomed (to receive) a part of the Nîvâra,' that formed the food of the Rishis.

P. 21. ST. 55.—सभ्याः 'hospitable,' 'kind.'

P. 21. ST. 56.—स्वाहयेव हविर्भुजम् &c. स्वाहा is the exclamation used at the moment when an offering is given to a deity through Agni. The loss of its etymology has made it one of several mystical exclamations connected with the Brahmanical sacrifices, such as वौषट्, श्रौषट् &c. Whatever might be the original meaning of the word, the utterance of the exclamation was so intimately connected with the throwing in of every offering into the sacred fire, that after-times personified स्वाहा into a wife of the Fire-God Agni.

P. 21. ST. 57. प्रतिननन्दतुः, 'welcomed.'

P. 22. ST. 58.—रथक्षोभपरिश्रमम् &c., 'the fatigue caused by the jolting of the carriage.' The epithet अथर्वनिधेः must be taken to refer to Vas'ishṭha's knowledge of the magical spells and rites of the Atharva Veda. Cf. Dinakara: अथर्वनिधेः "अथर्ववेदाभिज्ञस्य..... अथर्वनिधिपदेन दुरितोपशमननिमित्तज्ञानिकपौष्टिकप्रवीणत्वं पौरोहित्योचितत्वं द्योत्यते." That the Purohita of a king should be well versed in the Atharva Veda is confirmed by the following:—

"पुरोहितं च कुर्वीत दैवज्ञमुदितोदितम्।
दण्डनीत्यां च कुशलमथर्वाङ्गिरसे तथा."

Mitâkshara Âchâr. 12. 5.

Cf. also below viii. 4.

P. 23. ST. 60.—उपपन्नं ननु शिवम्. 'That prosperity is gained is a matter of course.'—यस्य मे, 'since my.'

P. 23. ST. 61.—प्रत्यादिश्यन्ते, 'are ordered back,' as being superfluous or useless. आदिश् is to point, to direct. प्रति has the sense here of negation or contrariety, and not of repetition. Cf. also VI. 39, X. 69.—तव मन्त्रैः. Cf. V. 27, "वशिष्ठमन्त्रौक्षणजात्प्रभावात् &c."

P. 24. ST. 63.—निरातङ्काः, 'free from fear, or distress.' आतङ्क is derived from तञ्च्, to contract, with the prefix आ, which gives it the special signification of *coagulating*. Hence आतङ्क originally means *bodily distress, torment*. Cf. आतञ्चन, तक as derived from the same root.

P. 24. ST. 65.—न मामवति &c. 'The earth, though producing gems does not please me.' अव् (Latin *avere*) means originally *to be gratified, to rejoice;* it then acquires the force of a transitive verb, and means *to gratify, to please.* The more frequent signification of the root met with in classical Sanskrit, viz., that of *protecting* is only a derived one from that of *pleasing* or *favouring.*

P. 25. ST. 66.—स्वधासंग्रहतत्पराः, 'given up to the laying by of the greater part of the food offered to them.' That is, fearing that after Dilîpa there would be none in the race to perform the S'râddha for them, they do not consume all that is offered to them by Dilîpa, but they eat only a little, and lay by the rest for the future.

P. 25 ST. 68.—सोहम्. See note on I. 5. Translate: 'Therefore, though my soul is brightened (lit. purified) by the performance of sacrifices to the Gods, yet obscured by the extinction of the race, I am both shining and dark, like the mountain Lokâloka.' The Lokâloka, called also Chakrabâla, is really the wall of clouds that bounds our horizon all around us. The word lit. means 'that which has the world of beings and also the world of no beings.' The name has reference to the mythical conception that the Lokâloka is a round chain of mountains surrounding, like a wall, the earth conceived to be flat like a disk, within which wall the sun and all the heavenly bodies move, and beyond which pervades entire darkness.

P. 26. ST. 70.—बन्ध्यमाश्रममृक्षकम्. Observe the appropriateness of the simile, as being drawn from the daily scenes of, and so perfectly familiar to the person addressed.

P. 26. ST. 71.—अरंतुदमिव &c., 'like a sharp chain to an elephant who has been kept long in his shed without being taken out to be washed.'—आलान no doubt usually means the post to which an elephant is tied by means of a rope or chain. In the present instance, however, it means the rope and not the post, as our commentator has it. Cf. also IV. 69.

P. 27. ST. 75.—पुरा चक्रमुपस्थाय &c. The kings of the solar race are celebrated for their having repeatedly gone to the assistance of Indra, whenever he was in danger from his enemies. Cf. also VI. 73.

P. 28. ST. 76.—स्मरन्. The verb स्मृ governs both the genitive and the accusative.

P. 28. ST. 78.—आकाशगङ्गा, 'the Ganges celestial,' *i. e.*, in more intelligible language, the Ganges before it descends into the plains.

P. 29. ST. 80.—दीर्घसत्रस्य &c. On this sacrifice see Âs'valâyana Sûtra, Adh. XII. The length of time required for a Sattra varies between one year and a thousand years. The peculiarities of a दीर्घसत्र sacrifice, as distinguished from a common यज्ञ, is, that whereas in the latter the merit resulting from the sacrifice belongs wholly to the Yajamâna, and the only advantage gained by the sixteen priests is the dakshinâ they receive,—in the former the merit is divided among the sixteen priests and the sacrificer or the Yajamâna.—भुजंगपिहितद्वारम्. 'Whose gate is closed, *i. e.*, guarded by the *bhujangas*.' These are imaginary beings of exquisite beauty, belonging to the serpent kind, and inhabiting the nether-world.—पिहित=अपिहित, 'that *on* which anything is *placed*,' hence *hidden, concealed*. In most cases पिहित refers to the closing or concealing of such things as the mouth of a pit or of a hole.

P. 29. ST. 82.—इति वादिन एव, 'just as he was speaking thus.' The genitive is here used for the more usual locative absolute.—"अस्य होतुः" may also be taken, and perhaps more correctly, with वादिन, and be construed as its subject, rather than with the phrase आहुतिसाधनम्.

P. 30. ST. 84.—कुण्डोघ्नी is properly derived from कुण्ड a pitcher, and ऊधन्, with the affix ई. ऊधन् has originally, like अहन्, two crude forms, viz., ऊधन्, and ऊधर् (sometimes ऊधस्). The न् in कुण्डोघ्नी is, therefore, radical and not extraneous as the grammarians have it (see commentary). Cf. also ऊधन्य, milk.—मेध्य lit. 'that which has

to be killed, or sacrificed'; hence *sacred*.—अवभृथ is the ceremony of ablution performed at the end of a sacrifice by the sacrificers.

P. 30. ST. 85.—गात्रम् 'the body.' Properly it means a limb of the body.

P. 31. ST. 88.—आत्मानुगमनेन, 'by your own personal attendance upon her.'

P. 32. ST. 90.—'And let your wife, full of devotion, free from pollution, follow her (the cow) worshipped in the morning, as far as the sacred forest of penance, and let her also go forth to meet her half-way in the evening.'—अर्चितामन्वेतु is one of those constructions so common in synthetical languages. Literally the phrase means, '*Let her follow* the cow *worshipped*,' *i. e.*, let her worship the cow and then follow her out in her excursion. Cf. such phrases as *aliquem sessum recipere &c.* in Latin.

P. 32. ST. 93.—ऊर्जितश्रियम् 'of distinguished fortune.'—अथ, like the Latin *igitur*, has here, as frequently, the force of a particle introducing a change of subject.

CANTO II.

P. 35. ST. 1.—पीतप्रतिबद्धवत्साम्, 'whose young had had his fill of drink and had then been tied to his post.' पीत is simply the perfect participle from पा, taken in an intransitive sense.

P. 35. ST. 2.—श्रुतेरिवार्थम् &c. Referring to the doctrine that the Smritis contain such injunctions only as the S'rutis originally laid down. If a Smriti has a precept which finds no authority in the

Veda, the difficulty is explained by having recourse to a supposition, that the portion of the Veda which once authorized the Smriti in question is now lost. On the two words, S'ruti and Smriti, see Max Müller's Hist. Anc. Sans. Lit. p. 88 and seq. It is not very easy to see what the appropriateness of the simile is here. Notwithstanding the proverbial appropriateness of our poet's similes, one may yet venture to state that now and then he uses similes which seem to be objectionable on this ground that the object to which any thing is compared is less intelligible or vivid than the thing itself. We shall meet with many more instances of this kind of simile further on.

P. 36. ST. 3.—दयिताम्, 'his beloved,' his wife.—पयोधरीभूत. The reader will easily mark a play on the word पयः, which means *water* as well as *milk*.

P. 36. ST. 4.—न्यषेधि. Passive aorist from सिध्, to rule.

P. 37. ST. 5.—अव्याहतैः स्वैरगतेः, 'by allowing her to go her own way without let or hindrance.' On स्वैर see Max Müller's Grammar § 46.

P. 37. ST. 6.—आसनबन्धधीरः, 'sticking fast to the tie of his seat,' *i. e.*, sticking fast to his seat as if he had been tied to it. The original sense of 'धीर' appears clearly in this phrase; its later acceptation, viz., *wise*, is only a metaphorical one from its primary sense, through the intermediate conception of *sticking fast to one's purpose, considerate*.— छायेव ताम् &c. A very appropriate simile.

P. 38. ST. 7.—द्विपेन्द्र इव, 'like an elephant, the king of his race.' इन्द्र is added to enable the द्विप to be better comparable with Dilîpa, who was himself a manuja-*indra*. Vallabha quotes the following on अन्तर्मदावस्थः—"भद्रो मन्दो मृगश्चेति संकीर्णश्चेति जातयः। चतस्रः करिणां तासां भद्रोन्तर्मद एव यः."—द्विप, 'one who drinks with two,' scil. first with the proboscis and then with the mouth. Cf. अनेकप.

P. 38. ST. 8.—लताप्रतानोद्गथितैः केशैः 'with his hairs tied up into a knot by means of the tendrils of wild creepers.'—अधिज्यधन्वा, for अधिज्यधनुः. For धन्वन् is only another form of धनुस्.

P. 39. ST. 9.—विसृष्टपार्श्वानुचरस्य. Cf. above ii. 4.—पार्श्वानुचर is a follower or servant 'who follows by the side.' पार्श्व seems to be derived from पर्शु (another form of which is परशु), a rib. पर्शु or परशु is also a hatchet, which sense it probably acquired from a sharp crooked rib-bone being once used as a hatchet. From पार्श्व side, we have the Marâṭhî post-position पाशीं *at one's side.*—आलोकशब्दम् 'a chorus of a panegyric.' आलोक means a formula of praise; आलोकशब्द is a noise which conveyed, as it were, a panegyric. Cf. Vallabha: "आलोकस्य दर्शनस्य शब्दः आलोकशब्दस्तम् । जय जीवेत्यालोकशब्दः । जय जय महाराज प्रभो स्वामिन् पादमवधार्यताम् इति आलोकशब्दः । "

P. 39. ST. 10.—आरादभिवर्तमानम्, 'as they saw him coming up at a distance.'—आचार. Vallabha: "पुरप्रवेशे हि राजा कुमारीभिः (लाजैः) अवकीर्यते इत्याचारः."

P. 40. ST. 13.—आचारपूतम्, 'who was purified by his devotional acts.'

P. 41. ST. 15.—दिगन्तराणि, 'the quarters of the world,' *i. e.*, all the space contained within the forest and the universe in which the cow and the sun had respectively wandered during the day.—गन्तुं प्रचक्रमे &c., *i. e.*, the cow began to return home as the sun was going to set.

P. 42. ST. 16.—तामन्वगच्छत्, 'went after her,' *i. e.*, followed her. अन्वक्, either an adverb or a preposition (the former especially according to our grammarians.) In either case it governs ताम्.—श्रद्धेव साक्षाद्विधिनोपपन्ना, 'like faith embodied (साक्षात्), when accompanied by the performance of religious works.' विधि is properly a scriptural precept, and hence meton., the performance of a religious rite in obedience to such a precept. On the simile see note on ii. 2. above.

P. 42. ST. 17.—स पल्वलोत्तीर्ण &c. Translate:—'He proceeded, seeing the forests as they were being obscured (by the approaching darkness of the night); in which herds of wild boars were rushing forth from their marshes (in quest of prey); in which peacocks were approaching the trees of their habitations,

(*i. e.*, the trees in which they perched for the night), and in which the deer were making their nightly beds in the woods.' The commentator understands that the obscuration of the forests was caused by the dark colour of the boars, the peacocks, and the deer. This explanation is, perhaps, neither strong nor necessary.

P. 43. ST. 18.—आपीनभारोद्वहनप्रयत्नात्, 'on account of her being able with difficulty to bear the weight of her (distended) udder.' आपीन may have meant originally the udder as it is distended (lit. fattened) on all sides.—तपोवनावृत्तिपथम्, 'the way by which they returned from the sacred forest.' तपस् has no particular force in तपोवन here, except that of *sacredness*. All that the poet meant seems to have been, that the forest into which Dilipa followed his Guru's cow was one of those sacred spots which the practisers of penance might use as their habitations, not implying however, that that particular forest was actually used then for such purposes.

P. 43. ST. 19.—निमेषालसपक्ष्मपङ्क्तिः. Vallabha: "निमेषेषु अलसा मन्थरा पङ्क्तिः अक्षिश्रेणी यस्याः सा."

P. 44. ST. 20.—दिनक्षपामध्यगतेव &c. The poet appears to liken the severe splendor of the king to the brightness of the day, and the soft beauty of the queen to the star-fangled night, decorated by the Moon; and the colour (rosy) of the cow to the reddish and rosy appearance of the twilight.

P. 44. ST. 21.—साक्षतपात्रहस्ता, 'bearing in her hand a vessel containing Akshatas', *i. e.*, entire grains of unhusked and pounded rice washed with water. 'अक्षताः' does not mean *fried rice generally* nor *barley* in this particular passage, both of which senses are given in the St. Petersburg Dict. As at present understood, the word 'अक्षताः' (used always, I think, in the plural) means grains of unhusked and pounded rice, entire, and washed with water. They form one of the several things, the offering of which with Mantras uttered, constitutes worship. Whether offered to an idol

or to a living object, they are always thrown on the image or the particular parts of a living object, that is worshipped. Therefore in the present case too 'अक्षता:' does not stand for "barley" given to the cow to "eat," but simply forms part or whole of the provision of worship. Whatever may have been the original purpose for which such rice was offered to an image, the above is the sense in which the word 'अक्षता:' is understood in India both as occurring in the present passage as well as every where else.

P. 44. ST. 22.—प्रसादचिह्नानि, 'indications of their being pleased with the worshipper.'—पुर:फलानि, 'having the fruit, *i. e.*, the reward of their (the worshippers') service (conspicuously) before them.' This means, that as soon as indications are seen that "venereble objects of the kind" are gratified with the worship, its reward is sure to follow the indications.

P. 45. ST. 23.—पुनरेव seems simply to mean पुनरपि, 'a second time also.' Our commentator takes एव with दोग्ध्रीम्, not very correctly.—मेजे, viz., by providing her with grass, rubbing over her back &c.

P. 45. ST. 24.—गृहिणीसहाय: A *bahuvrihi* compound, both logically and grammatically. See note on i. 48.—सुप्तोत्थिताम्, a *dvandva*. Cf. पीतप्रतिबद्ध above ii. 1.

P. 45. ST. 25.—त्रिगुणानि, 'three-fold.' गुण means 'a string'; hence, that part of a string, which forms its *fold* when doubled. So त्रिगुण means 'having three folds,' 'three-fold.'

P. 46. ST. 26.—अन्येद्यु: 'the following day,' on the 22nd day, not "*on a day*" as some scholars take it.—गौरीगुरोर्गह्वरम्, 'a thicket in the Himâlaya.'

P. 47. ST. 28.—आर्तसाधु:, 'kind to the distressed.'—गुहानिबद्ध, 'arising from the caves.'—रज्जुसृष्टिवादायेव, 'catching, as it were, in a noose of ropes,' *i. e.*, catching, as it were, by means of ropes.

P. 47. ST. 29.—केसरिणम् 'a lion.' Dinakara: "केसरिपदेन प्रफुल्लत्वात्साम्यम्."

P. 47. ST. 30.—ज्ञातामिषङ्गः, 'being thus humbled in his pride.'

P. 48. ST. 31.—चित्रार्पितारम्भ इव, 'like an act put or recorded in a picture.' The poet means that Dilîpa, with his hand held fast involuntarily to the root of the arrow, looked like a picture and not a reality—so motionless was he, through the action of a superhuman will. आरम्भ is frequently used by Kâlidâsa himself in the sense of a *doing* or *act*. Cf. above i. 15; Meghadûta, 55. Cf. also the frequent use of it in 'सूत्रारम्भ' आरम्भसामर्थ्ये, or आरम्भ by itself in grammar, where it means '*the making* of a Sûtra by itself.'

P. 48. ST. 32.—भोगीव मन्त्रौषधिरुद्धवीर्यः. Referring to the common belief that it is by virtue of the incantations and the using of the root of certain plants, which is supposed to be a specific against snake-poison, that the cobra is made by snake-charmers to stand still, involuntarily, as it would appear, balancing in the air the forepart of his body. The secret would appear to lie in the music of the flute, of which the snake is wonderfully fond, and in the natural unwillingness of the reptile to attack any one without provocation. It is quite a fact, however, that a cobra can actually be reduced to the somewhat helpless condition to which the poet alludes.

P. 49. ST. 33.—आर्यगृह्यम्, 'belonging to the party of the good,' *i. e.*, he who always stood by the venerable, such as Vas'ishṭha's cow in the present instance. The epithet means simply 'a friend of the good.' Cf. other similar compounds, अर्जुनगृह्य *of the side of Arjuna*, &c.—निजगाद, 'addressed.' नि in this word possesses no special meaning. It would appear to be used merely for the sake of metre. The prepositions, in general, being similarly treated in Sanskṛit, the bulk of whose literature is written in verse, have come almost to lose their meanings.

P. 49. ST. 34.—स्यात्, the potential, because another potential or contingent action underlies प्रयुक्तमपि, as this is equal to यद्यपि अस्त्रं प्रयुञ्ज्याः—मुहति, 'is able,' 'has violence enough to predominate

over.' In addition to its usual sense of *fainting*, the root मुह् means to become violent, to become great. Cf. below VI. 9, X. 79, XII. 57.

P. 50. ST. 35.—अहमूनैः. Cf. the invocatory stanza of the S'âkuntala.—निकुम्भमित्रम्. It is not certain whether this Nikumbha is the son of Kumbhakarna or one of the class of celestial beings to which Kumbhodara himself belongs. In the former case निकुम्भमित्रम् would mean *like* (in strength) *to Nikumbha*. Cf., however, Vallabha: "निकुम्भेन पार्वतीवाहनेन सिंहेन तुल्यः निकुम्भतुल्यः तम्."

P. 50. ST. 36.—अमुम् &c. Some commentators take the first pâda to be a question. It does not, however, appear quite necessary, especially as in Sanskrit interrogatory sentences are generally indicated by interrogative particles, and as Kumbhodara merely wishes to call attention to the Devadâru, which can be done without a question as well.

P. 51. ST. 37.—अलीढम्, 'bitten *or* wounded.' Lit. 'licked out.'

P. 51. ST. 38.—त्रासार्थम् 'for frightening away,' or keeping off.

P. 51. ST. 39.—तस्य &c. Construe: तस्य क्षुधितस्य मे तृप्तये परमेश्वरेण प्रादृष्टकाला उपस्थिता एषा शोणितपारणा अलम् चान्द्रमसी सुधा सुरद्विषः इव. Translate: 'For the gratification of me, thus situated, this meal of blood, destined by the mighty lord for this time, and (therefore) offering itself to me, is sufficient as the moony nectar is (to the gratification) of the enemy of the Gods'. Vallabha, however, takes अलम् to be an adverb (=अत्यर्थम्) qualifying क्षुधितस्य, and उपस्थिता as the predicate.—पारणा is a dinner, generally a sumptuous one, after the end of a fast, as, for example, the first dinner on the twelfth lunar day of each half of a month, the previous day being a day of fast.—चान्द्रमसी सुधैव, *i. e.*, the moon herself. The enemy of the Gods (राहु or the eclipse of the moon) also gets his meal-after-fast at long intervals, *i. e.*, his fasts last very long, because eclipses of the moon do not occur every day. The word सुधा alludes to the myth of the churning of the nectar

out of the ocean and the betrayal of Râhu and Ketu by the moon and the sun.

P. 52. ST. 40.—स त्वम् &c. 'Thou who art thus made helpless,' '*Thou therefore.*'—शस्त्रेण &c. Construe: यद्रक्ष्ये शस्त्रेण अशक्यरक्षं तद् (रक्ष्यं) शस्त्रभृतां यशो न क्षिणोति, 'that charge which it is impossible to protect by arms, does not (if lost) damage the honor of warriors.' रक्ष्य is 'any thing given in charge of a man for protection.'

P. 53. ST. 42.—नत्वेवमङ्गे इषुप्रयोगे विनयप्रयत्नः, 'unsuccessful in his attempt to send forth an arrow, which (attempt) then for the first time knew what hinderance was.'

P. 53. ST. 43.—हि, 'because,' though the usual sense of the particle is 'for.'

P. 54. ST. 44.—सर्गस्थितिप्रत्यवहारहेतुः. This attribute is here given to S'iva in imitation of the usual way in which a worshipper praises his own particular deity, howsoever inferior in the theogony of his religion. The proper part of S'iva is only the last of the three here mentioned, viz., प्रत्यवहार, universal destruction.

P. 54. ST. 45.—स त्वम्, 'Thou therefore.' Cf. above II. 40.

P. 54. ST. 46.—गिरिगह्वराणामन्धकारं शकलानि कुर्वन्. A very unusual, but quite a pregnant construction. The meaning is that when the lion opened his mouth to smile, the rays of light proceeding from his white teeth shone forth and divided into pieces the utter darkness of the cave, which the poet imagines was so thick as to be like a mass of lamp-black. That is, the glaring appearance of his teeth, shining in the midst of darkness seemed to cut it into so many portions. The explanation of our commentator, "निरस्यन्निव पर्यैः" is not very correct, perhaps. The poet's language would have been more apparent, though certainly less expressive, if he had said अन्धकारं शकलीकुर्वन्.

P. 55. ST. 47.—एकातपत्रम्. Because there was no equal of Dilîpa, who would enjoy the use of the imperial umbrella.—अनन्यसाधारणः,

'for the sake of a trifle.' हेतु, when used in such phrases, corresponding as it does with the English "*sake*" and the Latin "*causâ*," can take any case except the first and the last.

P. 55. ST. 48.—स्वस्तिमती, 'saved.' Lit., possessing *well being* or *safety*. स्वस्ति means 'well being,' and is often found as a substantive in the Veda.—जीवन्पुनः, 'but if alive.' पुनः means 'but,' when it introduces as an enclitic the second member of a sentence embodying a contrast.

P. 56. ST. 49.—शक्यो रक्ष्य मन्युर्भवता विनेतुम्; this is equivalent to अस्य मन्युं विनेतुं भवतः शक्यम्. But as what the poet wishes to say refers chiefly to the wrath (मन्युः) of the king's preceptor, that word is allowed to change the natural order of the thought. That is, in the language of grammar, the use here of विनेतुम् shows that the infinitive mood in Sanskrit is both active and passive in its sense.

P. 57. ST. 52.—मनुष्यदेवः 'the king of men.' देव means *god* as well as *king*.—सुतरां दयालुः, 'even much more compassionate (than before)' because he was तदध्यासितकातराक्ष्या धेन्वा निरीक्ष्यमाणः.—तदध्यासितकातराक्षी. It is not necessary to take अध्यासित as a substantive here (see the Commentary). We may dissolve the compound thus: येन सिंहेन अध्यासिता अत एव कातराक्षी कातरे अक्षिणी यस्याः सा. Cf. "पीतप्रतिबद्धवत्सा" above, ii. 1. Vallabha's reading is तदध्यासनकातराक्ष्या (="तस्य सिंहस्य धेनोः अध्यासनं....तेन कातरे अक्षिणी यस्याः सा तया... सिंहाक्रमेण क्षुभितनेत्रया").

P. 58. ST. 53.—राज्येन किम्, scil. कर्तव्यम् 'what with the empire?' 'of what use is the empire?'

P. 59, ST. 55.—न पारणा स्याद्विहता &c., 'this being agreed to, neither shall your dinner-after-fast be violated, nor the means of the sage's rites be destroyed.' The पारणा is just as much an enjoined duty as the fast itself which precedes it.

P. 60. ST. 57.—किमपि, 'some how or other,' 'for some indefinable cause,' '*very much*.' This is the sense of किमपि when

used as an adverb. See the Commentary, however. किमपि qualifies अहिंस्यः.

P. 60. ST. 58.—वनान्ते=वनप्रदेशे or simply वन. अन्त has here either the sense of प्रदेश (the same as अन्तर, Cf. 'दिगन्तराणि' above ii. 15) or it is simply added to strengthen the force of the locative termination. It is, perhaps, from 'अन्ते' found in such compounds that the Marâthî termination of the locative case is derived, viz., आंत, as लोकांत &c.

P. 61. ST. 60.—पालयितुः प्रजानाम्. A paraphrastic epithet for the usual प्रजापः or प्रजापति, 'protector' or 'lord of the people,' *i. e.* a king. This way of replacing condensed epithets by means of paraphrastic circumlocutions is but too common in the Kâvyas and other elaborate writings in Sanskrit.—विद्याधरहस्तमुक्ता 'showered by the hands of the Vidyâdharas.'

P. 61. ST. 61.—प्रस्रविणीम्, 'from whose udder milk was dripping on the ground.'

P. 61. ST. 62.—मायां मयोद्भाव्य परीक्षितोसि, 'a delusive phantom being created, thou hast been merely tested by me.' The phrase is equal to अहं, मायामुद्भाव्य, त्वां परीक्षाचक्रे.' Like the infinitive the absolutive also can sometimes be used passively.

P. 62. ST. 63.— ते प्रीतास्मि, *i. e.*, प्रसन्नास्मि.

P. 62. ST. 64.—स्वहस्तार्जितवीरशब्दः 'though he had won for himself by dint of his arms the name of hero.'

P. 63. ST. 65.—प्रतिश्रुत्य 'having promised'; 'having granted.' Lit., '*having heard*,' 'having given *audience to*,' *heard favourably, granted.*

P. 63. ST. 67.—अश्रमेण, 'without lassitude,' *i. e.*, 'joyously.'

P. 64, ST. 68.—गुरुर्नृपाणाम्, *i. e.*, नृपेन्द्रः See note on II. 60.

P. 64. ST. 69.—अनिन्दितात्मा, 'he who was endowed with an unblemished soul.' It is not perhaps quite evident what particular purpose this epithet serves in the present passage, except that of an alliteration.—शुभ्रं यशः. That renown or good fame should be conceived to be as white *i. e.*, clear or bright, as the shine of the

full moon, free from all approach of obscuring clouds, or as any other perfectly white substance, as pure milk, is intelligible enough. But when things of actual existence and of established whiteness like milk, snow, &c., are compared to renown, we leave the region of metaphor or simile as such and step into the region of what may, perhaps, be called unreal similes.

P. 65. ST. 71.—सन्मङ्गलोदयतरप्रभावः, 'whose power was now made more invincible by the auspicious rites performed at his departure.' But Dinakara explains the epithet thus: "सतां मङ्गलेन पौनर्भविकब्राह्मणप्रदक्षिणीकरणेन...महीयान्प्रभावो यस्य &c." And Vallabha refers सन्मङ्गलं (he explains सन्मङ्गलेन उदयतरः &c.,) to the appearance, at the departure of Dilīpa, of auspicious birds or the manifestation of other fortunate signs from the assurance that he was now going to get a son.

P. 65. ST. 72.—स्वेनेव पूर्णेन मनोरथेन, 'as if he had been conveyed [not by a heavy chariot of wood, but] by his desire itself which had now been fulfilled.'

P. 66. ST. 73.—ओषधीनां नाथम्, 'the lord of plants', *i. e.*, the moon. Properly speaking ओषधीनां नाथः or 'the king of plants,' is the Soma plant, which, being largely used in sacrifices, naturally came to be regarded as the highest plant, and be styled the 'King of plants.' The key to the fact of ओषधीपतिः meaning both the Soma plant and the Moon seems to lie in the word इन्दु. This word is frequently found in the Rigveda, but always in the sense of (1) a drop of the Soma juice, and (2) the Soma juice itself. It appears that the word इन्दु, coming then to signify a globule, or a round little body, very naturally became a name of the full Moon. Now according to a very common principle that has had such a prominent influence on the development of the Sanskrit vocabulary,—viz., that whenever a vocable that signifies two things, has other synonymes, those other synonymes also become each expressive of the same two things,—the word Soma acquired the additional sense of *Moon*. Then, as is very common

in the growth of mythology, the conceptions, attributes &c., connected with the original personified or rather deified concept Soma, viz., that of the plant, became attached to the new concept viz. that of the Moon. Thus the whole derivation may be put in the following pseudo-logical form. 'The word इन्दु meant both a drop of the juice of the sacrificial plant, (or the juice itself) and the Moon; a synonyme of इन्दु in the first sense is the word सोम; therefore सोम meant both the plant and the Moon. Now because Soma, *the plant*, was developed into a personification by certain attributes, therefore, Soma, *the Moon*, acquired also the same attributes.' And thus it is that the moon also came to be described as 'the King or Lord of the plants.'

P. 66. ST. 74.—पुरंदरश्रीः, 'having or enjoying the lustre of Indra.' पुरंदर or '*the destroyer of the cities*,' is a name of Indra, because he is described already in the hymns of the Rigveda as having destroyed the 'cities' of his enemies, *i. e.*, the clouds. The epithet पुरंदरश्रीः, not having any particular force in the context of the present passage, was very likely suggested to the poet's mind by its alliteration with पुरम् which follows.

P. 67. ST. 75.—भर्तुर्नयनसमुत्थम्. Referring to the myth that Attri a celebrated ancient sage, was the father of the Moon, and that this latter was produced from his eyes. See also Wilson's Vishṇu Purâṇa, p. 392.—लोकपालानां गुरुभिरनुभावैरभिनिविष्टम्, 'which contained the heavy essences of the Lokapâlas.' The Lokapâlas are: इन्द्र, अग्नि, यम, निर्ऋति, वरुण, वायु, कुबेर and ईशान, embodied in the following couplet by Amarasimha 'इन्द्रोऽग्निः पितृपतिर्नैर्ऋतो वरुणो मरुत्। कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात्॥' अनुभाव here means nearly the same as अंश, or 'मात्रा,' portion, as used in iii. 11. *infra*. Vallabha, however, quotes the following verse on अनुभावैरभिनिविष्टम्,—"इन्द्रात्प्रभुत्वं तपनात्तापं क्रौर्यं यमाद्विश्रवणाच्च वित्तम्। आह्लादकत्वं च निशाधिनाथाद्वायोश्च राज्ञः क्रियते शरीरम्।"

CANTO III.

P. 69. ST. 1.—दौहृदलक्षणमुपस्थितौदयं भर्तुरीप्सितम्, 'signs of pregnancy, which was, as it were, the desire of her husband with its fulfilment approaching.' Vallabha, however, explains भर्तुरीप्सितं better by 'कान्ताभिमतं', than Mallinâtha.—दौहृद (from दुर् and हृद्) seems originally to have meant the aversion to certain things felt by pregnant women. दौहृद, the other form of the word, may simply be a modification of the same.

P. 70. ST. 3.—मृत्सुरभि, 'smelling of earth'.—वनराजिपल्वलम् 'a pond (dried up) in a forest grove'. वनराजि seems to mean a grove simply. In राजि the Marâṭhâ student will recognize his राई or राई a grove, or a row.—पयोमुचां पृषतैः सिक्तम्. Kâlidâsa in several places refers to the earthy fragrance issuing up from a dry ground on the first shower after the end of the hot season.

P. 71. ST. 4.—मरुत्वान् is the name of Indra, because he is constantly followed by the Maruts, the gods of the tempest.

P. 71. ST. 5.—अनुवेलम् 'from time to time,' *constantly*.—उत्तरकोशलेश्वरः. Uttarakos'ala or North Kos'ala was the name of the country now forming the northern part of Oude, that tract of land watered by the Sarayu, and lying to the east of the Ganges. See Wilson's Vishṇu Purâṇa p. 190, note 79.

P. 72. ST. 8.—दोहददुःखशीलतामुपेत्य, 'having come to, *i. e*, when suffering from, the languor consequent upon the qualms of pregnancy.'—यदेव &c. Construe: यद्यत्रे तदेवानीतमपश्यत्, 'she saw that very thing supplied to her which she desired.'

P. 73. ST. 8.—दिनेषु गच्छत्सु, 'in the course of time,' *i. e.*, as she advanced in the period of her pregnancy.

P. 73. ST. 9.—शमीमिव. Fire is said to be latent in the S'amî, a rod of which is used for producing fire by friction for sacred purposes.—नदीमिव सरस्वतीम्. The moden Sarsuti or Caggar near Tanassar. The Sarasvatî which loses itself in the Sandy Desert is supposed by the poets to flow under the surface of the earth and join ultimately the ocean. Cf. Vallabha: 'म्लेच्छदेशेषु सा ह्यन्तर्भूय भूयः पुण्यप्रदेशेषूद्भवतीति पुराणवार्त्ता।"

P. 74. ST. 11.—सुरेन्द्रमात्राश्रितगर्भगौरवात्. Cf. ii. 75 above, "गुरुभिरभिनिविष्टं लोकपालानुभावैः।"—उपचाराञ्जलिक्लिन्नहस्तया. This means that she had grown so delicate that her hands felt (as too fatiguing an exertion) even their joining together to bid salutation to the king. For there does not seem any objection to our dissolving the compound thus: उपचारस्य *i. e.* उपचारार्थं योऽञ्जलिस्तेन *i. e.* तत्करणेन क्लिन्नौ हस्तौ यस्याः सा=उपचाराञ्जलिक्लिन्नहस्ता.

P. 75. ST. 13.—उच्चसंश्रयैः. This as well as the other adjective असूर्यगैः has been fully explained in the commentary. The seven planets रवि, सोम, मङ्गल, बुध, बृहस्पति, शुक्र, and शनि are said to be उच्चसंश्रय or *occupying a high position* ('तुङ्ग', *high*, is the technical word) when they each enter respectively the following zodiacal signs: मेष (aries), वृषभ (taurus), मृग (cervus), अङ्गना (virgo), कर्क (cancer), मीन (piscis), and तुला (libra).—सूचितभाग्यसंपदम्. Dinakara: "एकेन (scil. गुणेन) सुखी द्वाभ्यां श्रेष्ठस्त्रिभिर्नृपस्तुल्यश्चतुर्भिर्नृपः पञ्चभिर्देवतुल्यः".—त्रिसाधना शक्तिः, 'the royal power that arises from three things,' viz., dignity (प्रभाव), consultation (मन्त्र), and confidence (उत्साह). These three qualities are also each called a power (शक्तयः).

P. 76. ST. 14.—दिशः प्रसेदुः &c. These being signs that are exhibited only when a benefactor of the world is born, the poet says भवो हि लोकाभ्युदयाय तादृशाम्.

P. 76. ST. 15.—अरिष्टशय्यां परितः 'around the bed in the chamber for confinement.' अरिष्ट is one of those many words in Sanskrit which bear senses quite opposed to each other. अरिष्ट originally

meant *unhurt, safe, certain.* And then it means in classical Sanskrit *unhappy, unfortunate, dangerous.* Cf. आरात् near, at a distance; यु, to join, to disjoin; भगला a chaste, and an unchaste woman. It is quite possible that this should arise from a later generation misunderstanding the language of their ancestors, especially in regard to words which, though once clear as daylight, have become somewhat obscure to them. Cf. अपरोक्ष as used in Marâṭhî, *e. g.*, तो माझ्या अपरोक्ष गेला he went *in my absence*, though अपरोक्ष means *in one's presence.* So also विशेष as used among the vulgar, especially in Konkan, in the sense of *little, scarce &c. e. g.*, आज कुठें विशेष पाऊस पडला, there was but little rain to-day.

P. 77. ST. 16.—उभे च मरे, 'the two *châmaras*,' viz., one for each side, one waved to the right and the other to the left.

P. 78. ST. 18.—जातकर्म.—This, like many other ceremonies, is an unmeaning rite in most of its parts. The following is an abridgment of it. The moment the birth of a son is announced the father shall see his face, and shall bathe in a river with his face turned towards the east, or if that is not possible, shall bathe at home in cold water mixed with hot water, brought (from a river) during day time, and purified by a bit of gold being thrown in it. Then having sipped water, he shall besmear himself with sandal and wear garlands of flowers, and before the scission of the navel-stalk, and before the baby is touched by any one except the midwife, he shall cause it to be placed on the lap of its mother, with its face turned to the east, and say ममास्य कुमारस्य गर्भोपघातजनितसकलदोषनिर्हरणायुर्मेधाभिवृद्धिद्वारा-गर्भसमुद्भवैनोनिर्हरणद्वारा श्रीपरमेश्वरप्रीत्यर्थं जातकर्म करिष्ये. He then shall perform a s'râddha to the nine ancestors, and shall throw oblations of clarified butter into the sacred fire, kindled for the purpose, in honor of Agni, Indra, Prajâpati, the Vis'vedevas, and Brahmâ. He shall then mix a little honey and clarified butter together, in unequal proportions, and put the compound on a flat piece of stone, and shall rub a bit of gold on it till some por-

tion of it shall have been mixed with the honey and clarified butter, and with the same bit of gold he shall take the mixed honey and put it in the baby's mouth, with this Mantra : ॐ प्र ते ददामि मधुनो घृतस्य वेदं सवित्रा प्रसूतं मघोनाम् । आयुष्मान्गुप्तो देवताभिः शतं जीव शरदो लोके अस्मिन् । He shall then wash clean the bit of gold and putting it on the right ear of the baby, he shall bring his own mouth close to the baby's and shall say : ॐ मेधां ते देवः सविता मेधां देवी सरस्वती । मेधां ते अश्विनौ देवावाधत्तां पुष्करस्रजौ । Putting again the piece of gold on the left ear of the baby he shall repeat the same verse. He shall then lightly touch with the span of his right hand both the shoulders of the baby at the same moment, and repeat thus : अश्मा भव परशुर्भव हिरण्यमस्तृतं भव । वेदो वै पुत्रनामासि स जीव शरदः शतम् । ॐ इन्द्र श्रेष्ठानि द्रविणानि धेहि चित्तिं दक्षस्य सुभगत्वमस्मे । पोषं रयीणामरिष्टिं तनूनां स्वाद्मानं वाचः सुदिनत्वमह्नाम् । ॐ अस्मे प्रयन्धि मघवन्नृजीषिन्निन्द्र रायो विश्वधायसस्य भूरेः । अस्मे शतं शरदो जीवसे धा अस्मे विराञ्छश्वत इन्द्र ब्रियध्यै ॥ Then, to secure well-being and long life for the new-born, he shall say : अङ्गादङ्गात्संभवसि हृदयादधिजायसे । आत्मा वै पुत्रनामासि स जीव शरदः शतम् । And with this he shall thrice smell the head of the baby. And having returned to the sacrifice, he shall complete it. Then with cold-water, he shall wash the right breast of the mother, and shall make her suckle the babe with this Mantra : ॐ इमां कुमारोजरां धयतु दीर्घमायुः प्रजीवसे । अस्मै स्तनौ प्रयुञ्जाना आयुर्वर्चो यशो बलम् । He shall then give cows, lands, *tila* corn, and gold to Brahmans as presents. See Nârâyaṇa Bhaṭṭa's *Prayoga Ratna*, under जातकर्म.

P. 78. ST. 19.—दिवौकसाम् 'of the gods, who live in heaven'. From दिव sky, heaven, and ओकस् a house. The commentator's etymology, assuming an unnecessary difficulty, is not quite acceptable. See his own quotation from the Vis'va on this very word, below iii. 47.

P. 79. ST. 20.—On the custom of liberating prisoners when a son and heir to the throne is born, cf. the following as quoted by Vallabha : "युवराजाभिषेके च परचक्रावमर्दने । पुत्रजन्मनि वा मोक्षो बन्धस्य

हि विभीयते."—पितृणमृणाभिधानात्, because a man remains indebted to his ancestors as long as he has not begotten a son: hence the compulsory character of the rite of marriage among Hindus. Cf. above I. 71.

P. 79. ST. 21.—अवेक्ष्य धातोर्गमनार्थमात्मसंभवं नाम्ना रघुं चकार. Poets are no better etymologists in India than they were at Rome.

P. 80. ST. 22.—अनुप्रवेशात्. Vallabha: "श्रीमूर्यस्य सुखनाम्ना अमा नाम कला तस्याः प्रवेशात्.....चन्द्रमाः किल सूर्यस्य सुखनाम्ना नाम नाडिकामनुप्रविश्य वर्धते."

P. 80. ST. 24.—भाववन्धनं प्रेम, 'affection, to which real love was tied,' *i. e.*, of which real love was the cause. Vallabha explains भाववन्धनम् by "चेतोवृत्तिगुम्फनम्." प्रेमन् is kind and tender behaviour towards one whom we love. भाव is the mind, the feeling, which in the present passage is equivalent to 'love.' This sense of भाव seems better suited in the present passage than that given by our commentator. See commentary. भावं बन्ध् is to *place one's affections in*, to *love*. See below vi. 36, "तस्मिन्सा भावं न बबन्ध." Cf. also iii. 4. "मनो बबन्ध."

P. 81. ST. 26.—शरीरयोगजैः, 'arising from his contact with the body of his son.'—चिरात्, 'for a long time.'—उपान्तसंमीलितलोचनः 'with his eyes closed towards their angles,' as if to concentrate the powers of all his senses to receive the pleasure, which otherwise could be received only by the sense of touch.

P. 81. ST. 27.—स्थितेरभेत्ता, 'preserver of the traditions and customs handed down from his ancestors.'—स्वमूर्तिभेदेन, scil. विष्णुना. Dinakara has the following on स्वमूर्तिभेदेन,—"ब्रह्मत्वे सृजते लोकान्विष्णुत्वे पालयत्यपि । रुद्रत्वे संहरत्येव त्रिलोक्यवस्थाः स्वयंभुवः इत्युक्तत्वान्मूर्तिभेदत्वम्."

P. 82. ST. 28.—काकपक्ष, locks round the ears, so called, perhaps, from their dark colour and their position on the sides of the head, like the two wings of a crow.—अमात्यपुत्रैः, 'by the sons of his father's ministers.' अमात्य. From अमा, at home, and the affix यत् (Cf. नित्य, अपत्य &c.,) and means originally 'a companion at

home,' a follower.—वृत्तचूड: 'after the ceremony of tonsure had been performed.' For the ceremony of चूडाकर्म see Nârâyaṇa Bhaṭṭa's *Prayoga Ratna*, under that heading.

P. 83. ST. 29.—क्रिया हि वस्तुसहिता प्रसीदति, 'For instruction bears fruit if it is implanted in a suitable ground.' On क्रिया cf. Mâlavikâgnimitra Act 1. ST. 15.—प्रसीदति, properly applied to a deity, of which प्रसीदति is predicated when it is pleased, and grants a prayer.

P. 84. ST. 32.—यौवनभिन्नशैशवः, 'who had broken up from his boyhood by means of his youth,' *i. e.*, who had just ceased to be a boy and arrived at the period of youth. The poet seems to have had in his mind the growth of a bamboo, that shoots up in its growth by breaking open one knot after another.

P. 84. ST. 33.—गोदान, originally *whiskers*. This ceremony differs from the चूडाकर्म in that it is performed when the mustache is shaved for the first time. See Nârâyaṇa Bhaṭṭas *Prayoga Ratna*. After all, those scholars that derive the word from गो a cow, and दान a gift, meaning a cow-gift, from cows being given as presents on the occasion of the *Goddna* ceremony, may be nearer the truth than Mallinâtha. See Commentary. Dinakara gives likewise the same etymology as Mallinâtha.—विवाहदीक्षां निरवर्तयत्, 'caused the marriage-vow to be performed.' दीक्षा is the assumption of a particular observance or observances during the performance of a ceremony. A sacrificer is said to take the यज्ञदीक्षा, *i. e.*, the vow to observe particular rules of conduct till the end of the sacrifice. So the young prince, taking up the विवाहदीक्षा, binds himself to live in the condition of a married man until he should enter the वानप्रस्थाश्रम. Therefore, "विवाहदीक्षां निरवर्तयत्" is equivalent to गृहस्थाश्रममश्राययत्.—दक्षसुताः, viz., the twenty-seven, out of the whole number of fifty, that married the moon. The twenty-seven daughters married by the moon are the twenty-seven asterisms.

P. 85. ST. 35.—लघयिष्यता, 'intending or wishing to lighten.'—निसर्गसंस्कारविनीतः, 'modest by nature and educated by the per-

fections of art.' There is a zeugma here in the word विनीत, as it means both *modest* when taken with निसर्ग, and *educated* or *instructed* when construed with संस्कार.

P. 86. ST. 36.—अनन्तरम्, 'next.'

P. 86. ST. 37.—घनव्यपायेन, 'by the dispersion of clouds,' *i. e.*, by the season S'arad.

P. 87. ST. 38.—शतक्रतुसमः, 'who was like or second only to *Him of one hundred intellects*.' शतक्रतु is a very frequent epithet of Indra in the Veda, and western scholars generally translate it by *possessed of one hundred, i. e., of many* intellects. It is quite possible that the Vedic epithet शतक्रतु may have been misunderstood by the prosaic minds of the post-Vedic ages, and may have given rise to the current myth of Indra having performed one hundred sacrifices before he became the leader of the gods.

P. 87. ST. 39.—गूढविग्रहः, 'with his body concealed,' *i. e., without being seen*.—जहार. Indra is always represented as being very jealous of the success of any mortal in the acquisition of religious merit, fearing lest he should himself be superseded by his mortal rival. See below iii. 48.

P. 88. ST. 40.—On the repetition of च Vallabha remarks: "द्वौ चकारौ तुल्यकालापेक्षां गमयेते."—विषादलुप्तप्रतिपत्ति, 'deprived of (all) action on account of disappointment,' *i. e.*, they were reduced, by the sudden disappearance of the sacrificial horse, to such a state of dejection, that they were at a loss to know what to do.—यदृच्छयागता, 'accidentally passing by the way.'—श्रुतप्रभावा, 'of celebrated (supernatural) power.' Dinakara: "श्रुतः प्रभावो रघूत्पत्तिवरप्रदानलक्षणो यस्याः सा." On the sense of 'प्रभाव' see the next note.

P. 88. ST. 41.—अतीन्द्रियेषु भावेष्वप्युपपन्नदर्शनो बभूव, 'was enabled to see objects that were beyond the reach of his (mortal) sight.' This bestowal of a divine sight on Raghu is one of such things as the 'प्रभाव' of Vas'ishtha's cow could accomplish.—नदङ्गनिष्यन्दजलेन="देवेन" Dinakara.—सताम्. Subjective Genitive.

P. 88. ST. 42.—पर्वतपक्षज्ञातनम्, 'the destroyer of the wings of the mountains,' *i. e.*, of the clouds. See below note on vi. 73.

P. 89. ST. 43.—शतैः scil. दृशभिः. Cf. Indra's nick-name सहस्राक्ष, 'the thousand-eyed god,' which refers us to the well-known story of his amours with Ahalyâ, the wife of the sage Gautama.—अनिमेषवृत्तिभिः, 'that were in an untwinkling condition,' because it is one of the characteristic attributes of the gods that their eyes always stand open.—क्रियाविघाताय,' 'for the obstruction of religious works.' क्रिया stands here for sacrifices and the ceremonies &c., connected therewith.

P. 90. ST. 46.—श्रुतेः पथो दर्शयितारः, 'the guides of the paths of the Veda,' *i. e.*, the teachers of the precepts given by the Veda. The poet includes Indra among the upholders of the Vedic rites, in conformity with the dogma that the Vedas are eternal and consequently older than Indra. Vallabha, however, reads शुचेः for श्रुतेः, and explains it by "निर्मलस्य" (मार्गस्य).

P. 90. ST. 48.—आत्थ, 2nd pers. sing. perf., one of the five relics of a root अह्, no longer existing. As is very common with grammarians of all countries to father the orphans of a forgotten and lost word or root upon a living one of a similar import, especially when the latter is defective in the forms to which the former correspond—Sanskrit grammarians derive the five perfect forms आह, आहतुः, आहुः, आत्थ, आहथुः, from the defective root ब्रू, that is wanting in the perfect tense.

P. 91. ST. 50.—कपिलानुसारिणा. Kapila was a famous Rishi of ancient times. He is the sage to whom the Sânkhya system of philosophy is attributed. He is frequently identified with Vishnu himself. For the story of Kapila, stealing the horse and burning the sons of Sagara, who on a long search after the stolen sacrificial horse, traced it to the sage, see Wilson's V. P. 377 and sq.

P. 92. ST. 50.—सगरस्य संततेः. See the above note.

P. 92. ST. 51.—यदि सर्गं एष ते. Dinakara: "सगरसुनयद्वयीं नेष्यामीत्येतद्रूपः सर्गो निश्चयः." Vallabha reads गर्वः for सर्गः.

P. 92. ST. 52.—आलीढविशेषशोभिना, 'appearing more graceful by the *âlîdha*.' The *âlîdha* is one of the eight postures in archery, in which the right leg is stretched forward and the left is bent down. Cf.,

'स दक्षिणाग्राङ्गनिविष्टमुष्टिं
नतांसमाकुञ्चितसव्यपादम्'

Kumâra iii. 70.

'आलीढाख्यस्थानके स्थितमित्यर्थः' Mallinâtha, *ad loc.*—विडम्बितेश्वरः. Dinakara: "विडम्बितोनुकृतस्त्रिपुरदाहोद्युक्तः शम्भुर्येन स तादृशः." Vallabha adds: 'पुरा किल भगवान् त्रिपुरदिदक्षया दिव्यं वर्षशतमालीढविशेषेण स्थानाभिधेयेन ऊर्ध्वमुखोध्यतिष्ठत्.'

P. 93. ST. 53.—अवष्टम्भमयेन पत्रिणा, 'with an arrow consisting of a post,' *i. e.*, as large as a post. अवष्टम्भमय does not mean here, as some (including Dinakara Mis'ra) take it, *golden*, but *as large as a post*. See also the Commentary. A golden arrow shot at an enemy by an angry foe is a strange idea. Dinakara also adds: "प्रथमं काञ्चनमयबाणप्रहारवर्णनं कविसमयविरुद्धमिति केचिदाचक्षते। तन्मतेवष्टम्भमयेन स्थैर्यरूपेण." Vallabha says: "अवष्टम्भप्रधानोवष्टम्भमयः तेन रथोरभिमानमयेन पत्रिणा &c."—नवाम्बुदानीकमुहूर्तलाञ्छने धनुषि, 'on his bow, which became for a short time *the standard of new clouds*,' *i. e*, which resembled for some time the rain-bow, which appears when new clouds gather in the skies in the beginning of the monsoons. '*The standard of new clouds*' (नवाम्बुदानीकलाञ्छन) is the rain-bow, which is also called इन्द्रधनुः.

P. 93. ST. 55.—सुरद्विपास्फालनकर्कशाङ्गुली, 'whose fingers were hardened by striking or goading the celestial elephant.' Cf. "ऐरावतास्फालनकर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्रः" KUMÂRA, and "प्रोत्साहनार्थेन ताडनेन कर्कशेन परुषेण, &c.," of Mallinâtha, *ad loc.*—पत्रविशेषकाङ्किते, 'conspicuous with, *i. e.*, ornamented with the leaf-like marks of sandal-besmearing drawn by S'achî.' पत्रविशेषक is the same as पत्रलेखा, used elsewhere by the poet.

P94.I ST. 57.—सिद्ध. This word appears to be used in the present passage in the sense of 'gods' generally. The Siddhas are, properly, certain beings, eighty-eight thousand in number, of subdued senses, continent and pure, undesirous of progeny and victorious over death, exempt from covetousness and concupiscence, love and hatred. See Wilson's V. P. p. 227.

P. 95. ST. 58.—स्वतश्च्युतामिव. See above, ii. 75, iii. 11.

P. 96. ST. 60.—स्फुरत्प्रभामण्डलम्, 'surrounded by a tremulous orb of brightness.'

P. 96. ST. 62.—वृत्रहा, 'the killer of Vritra.' *Vritra* is the name of the cloud that conceals the cows of heaven (rain-waters) within its caves, and for killing whom by his thunderbolt and for the consequent liberation of the cows, Indra is so often praised by the poets of the hymns of the Rigveda.—शस्त्रव्यवहारो="रणः," Dinakara.—पदं हि सर्वत्र गुणैर्निधीयते, 'for their foot is placed everywhere by virtues,' *i. e.*, virtues penetrate or prevail everywhere.

P. 97. ST. 63.—Dinakara read "अभङ्गम्" for असङ्गम्.—स्फुटम्, 'openly.' For at first he felt only pleased secretly (तुतोष) at the manifestation of valour by the Prince, but had not given expression to his feeling.

P. 97. ST. 64.—प्रियंवदम्. Dinakara's reading is "प्रियंवदः."

P. 98. ST. 66.—त्रिलोचनैकाश्रतया दुरासदः. Dinakara: "दीक्षितत्वात्त्रिलोचनस्यैकाश्रत्वेन दुरधिगमः." On त्रिलोचनैकाश्रतया दुरासदः Vallabha has the following: "अष्टमूर्तित्वात् यज्ञमानलक्षणांशाभावात् दुरभिभवः दुराकलनीयः। दीक्षितं हि उग्रः प्रविशतीत्यागमः." सदोगतः, *i. e.*, "सभागतः" This epithet probably refers to the modesty of the Prince which prevents him from announcing personally his own success to the King surrounded by a large assembly.—विशांपतिः, 'the king,' lit. 'the lord of the people.'—शृणोति for शृणुयात्.

P. 98. ST. 67.—यथागतम्. Lit. 'as it had been come,' *i. e.*, as he had come. He suddenly disappeared and became as hidden from the mortal sight, as he was when the sacrificial horse was lost.

Dinakara, however, has the following on यथागतम्,—"न तु रघुं विजित्येति भावः." And Vallabha: "येन मार्गेणायातस्तेनैव गत इत्यर्थः."—सदोगृहम्, "दीक्षामण्डपम्," Dinakara; Vallabha: "यज्ञमण्डपम्."

P. 98. ST. 68.—अभ्यनन्दत् 'congratulated.'—हर्षजडेन. "हर्षेवज्ञात्सकर्मेन" Dinakara.

P. 99. ST. 69.—सोपानपरंपरामिव. Suggested by आरुरुक्षुः.—ततान 'stretched out,' 'constructed,' *made, performed.* This passage illustrates how तन्, which means originally *to spread*, has also acquired the sense of *to perform, to make.*

P. 99. ST. 70.—नृपतिककुदं सितातपवारणं, 'the royal insignia consisting of the white umbrella.' नृपतिककुदम् is in the same case by apposition with सितातपवारणम्.—शिश्रिये 'entered.'

CANTO IV.

P. 100. ST. 1.—सविता 'by the sun.' सवितर् literally means the 'producer,' as the Vedic poets called the great luminary, because, when he arose in the morning, he produced afresh the creation that had been swallowed up by the night.

P. 100. ST. 3.—तस्य. "राज्ञः नवाभ्युत्थानं गजारोहणादि.... | अभिषिक्तो हि राजा गजेन्द्रमारुह्य पुरं प्रदक्षिणीकुर्यादित्याचारः," Vallabha.—पुरुहूतध्वजस्य "इन्द्रमहोत्सवस्य," says Vallabha. He quotes: "गजाकारं चतुःस्तम्भं पुरद्वारि प्रतिष्ठितम् | पौराः कुर्वन्ति शरदि पुरुहूतमहोत्सवम्." It appears that

पुरुहूतध्वज originally meant the rainbow (इन्द्रधनुः), which, being the banner of new or retiring clouds, was worshipped, to do honour to Indra, the god of rain. The custom of worshipping पुरुहूतध्वज, alluded to by the poet and in the couplet quoted by Vallabha, is no longer observed, at least in the Deccan.

P. 101. ST. 4.—द्विरदगामिना. Cf. Dinakara. " द्विरदेन गन्तुं शीलं यस्य तेन । .....अभिषिक्तो नृपो हस्तिनमधिरूढ्य भ्रमतीति वृद्धाचारः." He likewise refers to the sense given by Mallinâtha as a possible interpretation. Vallabha: " द्विरदगामिना द्विरद इव गच्छतीति द्विरदगामी तेन द्विरदमारूढ्य पुरं प्रदक्षिणीकृतवता (च)."

P. 101. ST. 5.—Translate:—'Him, enthroned universal emperor, served Lakshmî, as it seemed (किल), herself invisible, by holding up a Lotus-umbrella whose presence was to be inferred from the splendor that surrounded him.'—पद्मातपत्रेण. The poet does not mean that there was anything in the appearance of Raghu, which suggested that the umbrella which Lakshmî held over his head was made of Lotuses, but that when Lakshmî is made to serve the King with the umbrella, the only umbrella she could use was a Lotus-umbrella, the Lotus being her special favourite. Dinakara adds: " लक्ष्मीर्हि पद्मरूपेण छत्रेण सम्राजं सेवत इत्यागमः." —साम्राज्यदीक्षितम्. See note on विवाहदीक्षा, iii. 33.

P. 102. ST. 9.—मन्दोत्कण्ठः कृताः, 'their regret of his father's retirement was softened,' *i. e.*, made less felt.

P. 103. ST. 11.—पञ्चानां भूतानां गुणाः, 'the five qualities of the five primary elements:' viz., शब्द, sound; स्पर्श, touch; रूप, colour; रस, taste; and गन्ध, smell: residing, respectively, in the five elements of *ether*, *air*, *light*, *water*, and *earth*. Vallabha, however, quotes the following: "पृथ्वी पञ्चगुणा तोयं चतुर्गुणमथानलः । त्रिगुणो द्विगुणो वायुर्वियदेकगुणं भवेत् ।"

P. 103 ST. 12.—प्रह्लादनाच्चन्द्रः. The real etymology of चन्द्र (the full form of which is श्चन्द्र, Cf. अश्वश्चन्द्र, विश्वश्चन्द्र, हरिश्चन्द्र &c.) is from चन्द्, originally श्चन्द्, to shine, to glimmer, and चन्द्र, origi-

nally, is an adjective meaning *shining, of a bright colour* (like that of gold) .— राजाप्रकृतिरञ्जनात्. राजन् is derived from राज् to shine, and has nothing to do with the root रञ्ज् to 'colour,' to be addicted to, to please.

P. 104. ST. 14.—लब्धप्रशमन. One of our Mss., D., adds the following after "प्राप्ता" in the Commentary:—रक्षा पौरजनस्य देशनगरग्रामेषु गुप्तिस्तथा । योधानामपि संग्रहोपि तुलया मानव्यवस्थापनम् । साम्यं लिङ्गिषु दानवृत्तिकरणं त्यागः समानेचैनम् । कार्याण्येव महीभुजां प्रशमनान्येतानि राज्ये नवे ॥

P. 104. ST. 16.—वार्षिकं धनुः *i. e.* the rainbow. संजहार 'contracted,' 'withdrew.'—जैत्रं धनुर्दधौ रघुः 'Raghu took up the victorious bow' *i. e.*, he started on an expedition of conquest.—पर्यायेद्यतकार्मुकौ 'having their bows let loose alternately.'

P. 106. ST. 21.—कुम्भयोनेः 'of the pitcher-born,' *i. e.*, of the star Canopus belonging to the constellation Argo Navis, otherwise and properly called अगस्त्य. Agastya is a celebrated Vedic Rishi, who, together with Vas'ishtha, is described as having been begotten by the two gods Mitrâvarunau, when these happened to see the celestial nymph Urvas'î. As part of the semen fell into a pitcher, Agastya was produced in it at once. The whole myth is given by Sâyanâchârya in his Commentary on Rigveda, vii. 33, 11. The star Canopus being afterwards identified with Agastya, the Vedic sage, all the epithets, attributes &c. of the latter came natuarlly to be applied to the former.—उदयात्. The time of the rising of the Canopus falls between the latter half of S'râvana and the first half of Bhâdrapada, *i. e.*, about August.

P. 106. ST. 22.—लीलाखेलं विक्रमम्. Cf. Dinakara: "लीलया निरायासेन खेलं विसृस्वरं..... रघोर्विक्रममनुगताः । वृषपक्षे तु....विक्रमं गतिविशेषः । रघुविक्रमेपि महोदयः ककुद्राजचिह्नं तद्युक्तो यात्रायां करितुरगादिखुराद्याविघातेन सरितां कूलभेदको भवति ।" Vallabha simply translates the epithet by "विलासमन्थरम्."

P. 107. ST. 23.—प्रसुस्रुवुः. Vallabha observes, "शरदि मदकालः."

P. 107. ST. 24.—दण्डयात्रायै, 'to an expedition of conquest.'

P. 108. ST. 26.—अयान्वितः, 'followed by good fortune.'

P. 108. ST. 27.—क्षीरौर्मय इव, 'as the milky waves with their vapoury mists tossed up by the Mandara'—when the ocean was churned with that mountain, to recover what the deluge had swallowed. The poet has evidently in his mind the *whiteness* of the froth of the waves—milky as they are already (क्षीरौर्मयः)—as one of the grounds of his comparison.—अच्युतम्, Vishnu.

P. 109. ST. 30.—प्रतापः "शत्रूणां भयजननवार्त्ता प्रतापः," Vallabha.

P. 109. ST. 31.—शक्तिमत्त्वात्, 'by means of his supernatural power,' *i. e.*, without having had to use human efforts such as digging out wells, building bridges, &c.

P. 109. ST. 32.—गङ्गामिव भगीरथः See Râmâyana i. 44.

P. 110. ST. 33.—उल्वणः, 'free from obstacles,' 'clear.'

P. 110. ST. 35.—सुह्मैः. The country of the Suhmas would seem to correspond to the modern Tiperah and Aracan. Vallabha explains सुह्मैः by "ब्रह्मदेशीयै राजभिः."

P. 110. ST. 36.—वङ्गान्, the people of Estern Bengal.

P. 111. ST. 37.—उत्खातप्रतिरोपिताः कलमा इव. The adjective उत्खातप्रतिरोपिताः is to be taken both with 'ते' and with 'कलमाः.' कलमाः are plants of rice grown thickly in a field early in the wet season and then transplanted to another soil, of a softer nature, about July or August. The Marâṭhî reader will recognize in कलमाः what he knows by the name of तरवा. No particular kind of rice is intended, I think, as any kind of rice is so grown and transplanted, at least in Konkan and in the Dekkan.

P. 111. ST. 38.—कपिशाम्. What this river was is uncertain. It is conjectured that it may be identical with the Suvarnarekhâ. —उत्कल &c. The Utkalas were the people of Orissa. उत्कलादर्शितपथः shows that those people submitted themselves, without a battle, to the supremacy of Raghu, and assisted him in his progress towards *Kalinga*.—कलिङ्ग &c. The Kalingas were a people of the Coromandel coast. They are described as having sprung from *Kalinga*, a son of Dîrghatamas by his wife Sudeshṇâ.

Their country extended from the Krishṇâ in the South to the Western Mouths of the Ganges in the North-East. But it is more likely that Kalinga is only the Northern Circars of the present day.—गम्भीरवेदिनः, 'of an unwieldy elephant, that does not mind the pricking of the goad.'

P. 111. ST. 39. —महेन्द्रस्य. By this is meant the chain of hills that extends from Orissa and the Northern Circars to Gondvana. See Wilson's Vishṇu Purâṇa, p 174.

P. 112. ST. 41.—.नाराचदुर्दिनम्, 'a shower of arrows.'—सन्मङ्गलस्नान इव. Dinakara: "रिपुशरवर्षसहनानन्तर रघुररीन्व्येजेष्टेत्यर्थः."

P. 112. ST. 42.— ताम्बूलीनां दलैः. I would take this instrumental with the participle रचित, and translate,—*Having constructed their drinking-grounds by means of the leaves of the betel &c.* That is, they spread betel-leaves on the ground and prepared soft rural seats to sit upon. आपानभूमि is a place for drinking, technically so called. The poet means that on the present occasion, Raghu and his army could only make a rural drink-place by spreading out leaves of the betel on the ground and drank there a drink that was also rural in its nature.

P. 112. ST. 43.—धर्मविजयी. Cf. Vallabha: "धर्मविजयी लोभविजयी असुरविजयी चेति त्रिविधो राजा। यः शत्रुं निर्जित्य तदीयां नृपश्रियं नीत्वा शत्रुं तस्मिन्नेव स्थाने स्थापयति स धर्मविजयी। यः शत्रुं निर्जित्य तदीयां श्रियं मेदिनीं च गृहीत्वा प्राणैर्न वियुनक्ति स लोभविजयी। यः शत्रुं हत्वा तदीयां श्रियं मेदिनीं च गृह्णाति स असुरविजयी।"

P. 114. ST. 48.—भोगिवेष्टनमार्गेषु समर्पितम्, 'tied round in the grooves cut into the bark of the Sandal trees by the constant coiling of the snakes.' The poet means that the elephants, who were so strong that they would have broken their foot-chains, were kept on their spots by the mere ropes tied round their necks, because the ropes were very firmly tied to the Sandals on account of the grooves being so well adapted to them: and because the odoriferous exhalations given out by the Sandal trees

were so charming to the elephants that they did not tear off the neck-ropes. Vallabha, however, has the following on त्रिपदीछिदिनामपि. "त्रिपदीं छिन्दन्तीति त्रिपदीछिदिनस्तेषां सुखावस्थात्यागिनामपि। सुखावस्थितस्य गजस्य पदत्रयावस्था त्रिपदीत्युच्यते।"

P. 114. ST. 48.—पाण्ड्याः. The Pâṇḍya country corresponds to that tract of table-land which extends to the east of modern Travancore, as far as the Eastern coast. The length of the table-land from North to South is the same as that of the Travancore State. Pâṇḍya may be said, in fact, to be identical with the present districts of Dindigal and Tinnevelly.

P. 115. ST. 50.—ताम्रपर्णी is a river well-known for its pearly treasures. Though enjoying a very celebrated name, it is a very small stream, flowing past Pallamacotta, and falling into the Gulf of Manaar.—यशः स्वमिव, 'as if it were their glory.' The ground of comparison is the whiteness of the pearls resembling the supposed whiteness of Glory.

P. 115. ST. 51.—दिशस्तस्याः, viz., of the South.—मलयदुर्दुरौ. The latter is also called दर्दुर. Malaya is one of the seven Kulaparvatas or chains of mountains. It is the southern portion of the Western Ghauts.

P. 115. ST. 53.—अनीक is originally the face; and meaning then the edge of any sharp weapon, it signifies, like the Latin *acies*, the sharp edge or edgelike appearance of an army in march, *i. e.*, a row. In classical Sanskrit the word only bears one signification derived from the last, viz., that of 'multitude' or *army*.—अपरान्ताः. "अपरान्ताः कोङ्कणाः," Vallabha.—रामास्त्रोत्सारितः. See Wilson's Vishṇu Purâṇa p. 404. n. 21.

P. 116. ST. 54.—भयेत्सृष्टविभूषाणाम्, 'that had, through fear, rejected their decorations,' *i. e.*, that had not made their decorations, such as combing the hair and ornamenting them with saffron powder, &c. The भय was the terror with which the women were struck at the sudden appearance of the enemy before whom they fled in disorder.—केरलयोषिताम्. Kerala was the ancient name

of the whole tract comprising the districts of Canara, Cochin and Travancore.

P. 116. ST. 55.—पटवासताम्. A paṭavâsa, as the name signifies, is any powder for scenting garments, like our बुका, गुलाल &c. The components described by Varâha, however, are

त्वगुशीरपत्रभागैः सूक्ष्मैलाघेन संयुतश्चूर्णः
पटवासः प्रवरोयं मृगकर्पूरप्रबोधेन.

Varâh. Br. S. 76. 18.

P. 117. ST. 57.—शिलीमुखाः, lit. 'the stingmouthed.'

P. 117. ST. 59.—त्रिकूटमेव. Trikûṭa, lit., 'having three peaks' is the name of several ranges of mountains. The one here referred to cannot be the same as that which bore once on its top Lankâ, the city of Râvaṇa, though Vallabha paraphrases त्रिकूटमेव by "सुवेलगिरिमेव." Nor can it be the Trikûṭa in Cashmere on the banks of the Chinâb immediately above the plain of the Panjâb. It is not unlikely that it may be only some three-peaked mountain of the Sahyâdri in Northern Konkan.

P. 117. ST. 60.—पारसीकान्. These are supposed to be the ancient Persians, or inhabitants of that part of Persia, that lies nearest to the Indus. See Wilson's Vishṇu Purâṇa, p. 176. n. 3.

P. 118. ST. 61.—बालातपमिवाब्जानामकालजलदोदयः, 'as the gathering of unseasonable clouds [does not bear, *i. e.*, is jealous of, *destroys*] the young sun, [the friend] of the water-lotuses.' बाल is added, because it is the morning-sun that gives the reddish bloom to the Lotus.

P. 118. ST. 62.—रजसि, 'in the midst of dust.'—शार्ङ्गकूजितविज्ञेयप्रतियोधे 'in which the warriors of one army could know (the position of) the warriors of the other, only by the twang of their bows.'

P. 120. ST. 68.—हूणाः. The white Huns or Indo-Scythians, who were established in the Panjâb and along the Indus at the commencement of the Christian era. See Wilson's Vishṇu Purâṇa, p. 177 n. 6.

P. 120. ST. 69.—काम्बोजाः. These were a people of the North-West of India, supposed by some to have dwelled in Arachosia.

P. 121. ST. 72.—Translate: 'Even though there was the bustle and the cries of the army, the lions, of equal might (with Raghu and his warriors) merely turned back their heads from within the caves where they were lying, and looked on them, and thus showed that they entertained no fear (from the approaching host).' Dinakara interprets the passage differently: "प्रकरणात्स इत्यध्याह्रियते। स रघुरात्मना तुल्यं सत्त्वं....येषां तादृशानां गुहासु स्थितानां सिंहानां सैन्यकोलाहलेष्वसंभ्रमं सधैर्यं यथा स्यात्तथा परिवृत्यावलोकनं शश्वंस अस्तौषीत्।" Vallabha likewise takes the passage in the same way as Dinakara, only he construes असंभ्रमम् as an adjective of अवलोकितम्.

P. 122. ST. 76.—किरातेभ्यः 'to the Kirâtas.' These were a despised mountain tribe, described as subsisting upon the fruits and roots of the forest, clothed in skins, armed with cruel weapons and engaged always in cruel deeds. Cf. also the Panchatantra, i. 13.

पूर्णापूर्णे मनसि परिचितजनश्चर्वणं तथा नित्यम्।
मिथ्याक्रयस्य कथनं प्रकृतिरियं स्यात्किरातानाम्॥

P. 122. ST. 77.—पर्वतीयैर्गणैः, 'with the mountain-tribes.'

P. 123. ST. 78.—उत्सवसंकेतान्. The *Utsavasanketas* were a people, supposed to have inhabited the region watered by the Kooner. The determination of their ancient position, however, rests on somewhat doubtful grounds. If their position as occupying the vicinity of the Kooner be granted, Kâlidâsa must be supposed to have misplaced them, according to whom they would seem to have lived beyond the Himâlaya towards Tibet, because Raghu had, before he could reach the Prâgjyotisha who lived in the neighbourhood of the Utsavasanketas, to cross the Lauhityâ, identified with the Brahmaputra. See Lassen's Indische Alterthumskunde, Vol. ii. 134, 135. Dinakara reads उत्सवसंकेतान्.—जयोदाहरणम् Cf. Pratâparudra:

येन केनापि तालेन गद्यपद्यसमन्वितम् ।
जयत्युपक्रमं माळिन्यादिप्रासविचित्रितम् ।
तदुदाहरणं नाम विभक्तत्रुट्याङ्कसंयुतम् ।

Prat. Rud. under क्षुद्राः प्रबन्धाः.

Dinakara simply translates this word by यशः, and adds: "यशो जयोदाहरणमिति कोषः."—किंनर. The name of a mythical being, half man and half beast, viz., with the head of a horse on the body of a human being. See Wilson's Vishṇu Purâṇa, p. 43.

P. 123. ST. 81.—तीर्णलौहित्ये तस्मिन्, 'when he crossed the *Lauhityá*.' This has been supposed to be the same as the Brahmaputra. *Lauhitya* is the country between the mouths of the Ganges, and the eastern bank of the Brahmaputra.—प्राग्ज्योतिषेश्वरः, 'the Lord of the Prâgjyotisha or *the land of the Eastern Stars*.' Prâgjyotisha is identified with the eastern-most part of India encompassing Western Bhotan and Eastern Assam; the people of which country, under the leadership of their king Bhagadatta, play a conspicuous part in the Mahâbhârata.

P. 124. ST. 83.—ईशः कामरूपाणाम्. The *Kámarúpas* inhabit the Western part of Assam. The elephants of Assam are to this day celebrated for their superiority.

P. 124. ST. 85.—छत्रशून्येषु, they having lost it along with their independence.

P. 125. ST. 86.—विश्वजितम्. The *Vis'vajit* is a kind of sacrifice in which the sacrificer gives all his wealth in largesses to the priests, and in which the immolation consists either of five or two goats.

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P. 127. ST. 2.—अर्घ्यम् *i. e.*, provisions of worship, taken collectively, viz., flowers, Akshatas (Cf. note on ii. 21.) &c.

P. 129. ST. 5.—वासवधैर्यलोपि. See note on iii. 39.—कच्चित्, a particle of interrogation expecting either a negative or an affirmative reply. From कद्, neuter of कः, and चित्, a particle. Vallabha says: "कच्चिदिति प्रियप्रश्ने."—आपादयते व्ययम्. आपादय् simply is often used in the sense of व्ययमापादय्.

P. 129. ST. 6.—"कच्चिदिति प्रियालपि," Vallabha.

P. 129. ST. 7.—क्रियानिमित्तेषु अपि कुशेषु अभग्नकामा, 'not disturbed by the sages even if it (the off-spring of the deer) sat upon the very Kus'as collected for being used in their sacred rites.'—तदङ्कशय्याच्युतनाभिनाला, evidently because the Rishis used through kindness to fondle the young deer on their laps, as if they had been their own infants.—"कच्चिदिति कोमलामन्त्रणे" Vallabha.

P. 130. ST. 8.—उञ्छषष्ठाङ्कितसैकतानि. Vallabha remarks: "मुनयो हि नृपेद्देशेन षष्ठं भागं तीरे क्षिप्यन्ति । योस्मान्पालयति तस्मै षष्ठोयं विभागः ।"

P. 131. ST. 11.—मां संभावयितुम् 'to do me the honour of a visit.'

P. 132. ST. 13.—सर्वत्र, "गुर्वीश्रमतरुप्रभृतिषु," Dinakara.—आदरणाय तमिस्रा कथं कल्पेत, 'how may the night be able to obscure,' तमिस्रा or तमिस्रम्, for both mean the same thing, is a dark night without the moon and the stars.—कॢप्, with the dative, means to *give rise to, to occasion, be able to bring about.*

P. 133. ST. 14.—Dinakara proposes to read महाभागतया="उत्कृष्टभाग्यत्वेन," in place of महाभाग तया.

P. 134. ST. 16.—पर्यायपीतस्य सुरैर्हिमांशोः. The order here referred to is the following:—"प्रथमां पिबते वह्निर्द्वितीयां पिबते रविः । विश्वेदेवास्तृतीयां तु चतुर्थीं सलिलाधिपः ॥ पञ्चमीं तु वषट्कारः षष्ठीं पिबति वासवः । सप्तमीमृषयो दिव्या

अष्टमीमज एकपात् ॥ नवमीं कृष्णपक्षस्य यमः प्राश्नाति वै कलाम् । दशमीं पिबते वायुः पिबत्येकादशीमुमा ॥ द्वादशीं । पितरः सर्वे समं प्राश्नन्ति भागशः । त्रयोदशीं धनाध्यक्षः कुबेरः पिबते कलाम् ॥ चतुर्दशीं पशुपतिः पञ्चदशीं प्रजापतिः । "

P. 134. ST. 18.—प्रतियातुकामम्, 'who had the desire of returning,' *i. e.*, who desired to return. प्रतियातु is properly a substantive, from प्रतिया with the affix तु. What is used in classical Sanskrit as the infinitive mood is only the accusative sing. of a masc. substantive ending in तु. In the Veda we meet with the abl., genit. and dat. sing. of the so-called infinitive: *e. g.*, गन्तवै, गन्तोः &c.

P. 135. ST. 19.—प्रस्तुतमाचचक्षे, 'delivered himself of his burthen.' प्रस्तुत is properly that which is propounded, put forth, a proposition, a *thesis*; the subject if a discussion or conversation, that to which one directs his discourse. Cf. Mâlavikâgnimitra, Act i. speech 81, 'मौद्गल्य अमुं प्रस्तावं निवेद्य.....आहूयतां देवी.' Also *ib.* 98, "तेन हि प्रस्तूयतां विवादवस्तु." Also *ib.* Act i. stanza 14. Hence प्रस्तुत as opposed to 'that which is not the subject of a disputation,' *i. e.*, to अप्रस्तुत, means *pertinent, to the point.*

P. 136. ST. 20.—मे चिरायास्खलितोपचारां भक्तिम्, 'that long devotion of mine without any interruption of service.' According to Dinakara उपचार here is equivalent to "चरणप्रक्षालनादिरूपपरिचर्या."—पुरस्तात्, in predic. combination with भक्तिम्.

P. 136 ST. 23.—द्विजराजकान्तिः, 'fair as the moon,' The reason why the moon is called द्विजराज, or the king of Brahmans, seems to lie in the S'ruti quoted by Mallinâtha, the word 'सोमो' being there most likely originally applied to the Soma plant. See note above on ओषधीनां पतिः, ii. 73.

P. 137. ST. 25.—स त्वम्, 'thou, therefore.'—चतुर्थोग्निरिव, 'like the fourth Agni;' the three Fires being, दक्षिण southern, गार्हपत्य household, and आहवनीय, sacrificial Fire. Cf. Manu ii. 231.

P. 138. ST. 27.—वशिष्ठमन्त्रोक्षणजात्. The उक्षण or sprinkling here referred to is that which the prince underwent from Vas'ishtha's hands at the time of his coronation.—मरुत्सखस्येव बलाहकस्य, 'like

that of the cloud, *when assisted by the Wind*;' lit., 'which has the Wind for its friend.' मरुत्सख is here a bahuvṛîhi, whatever grammar may say to the contrary. It is much better to suppose that Kâlidâsa disregarded the rule of Pâṇini, viz., राजाहःसखिभ्यष्टच् (v. 4. 91.), if that is universal at all, than that he added the epithet मरुत्सख in a sense, which, to say the least, would be perfectly out of place in the context. Dinakara, however, who notices the difficulty, is of the latter opinion, adding "बलाहकेन गम्यर्थे वायोरपेक्षितत्वात् मरुत्सखा यस्येति अभिमतः समासः । एवं सति राजाहःसखिभ्यष्टजिति टच्प्रत्ययो न स्यात् तस्य तत्पुरुषेभिधानात् । अतश्चिन्त्यमेतत् ॥" See note on महिषीसखः, i. 48.

P. 139. ST. 28.—सामन्तसंभावनयैव, 'regarding him (the Lord of Kailâsa) as no more than a mere feudatory of his.'

P. 139. ST. 30.—पादं सुमेरोरिव, 'as a skirt-hill of the Sumeru (chain).' Sumeru is the same as Meru, which is supposed to consist of one solid mass of gold.—पादम्. Dinakara's as well as Vallabha's reading, is शृङ्गम्, which the former translates with शिखरम्. Neither notices any other reading.

P. 140. ST. 32.—वाचमुवाच. Dinakara, perhaps a little too fastidiously, observes: "शुचिस्मितां वाचमवोचदच्युत इत्यादौ यथा शुचिस्मितामिति विशेषणं तथात्र वाचो विशेषणायोगाद्वाचमुवाचेति चिन्त्यम्."

P. 141. ST. 35.—तस्मात्, scil. आशीर्वादात्, to be understood from आशिषम्. "तस्मात् आशिषः प्रभावात्," Vallabha.

P. 141. ST. 36.—ब्राह्मे &c. "रात्रेरुत्तरघटिकाचतुष्टयं ब्राह्ममुहूर्तः," Dinakara.

P. 142. ST. 37.—नैसर्गिकमुन्नतत्वम्, 'natural majesty.'

P. 143. ST. 39.—क्रथकैशिकानाम्. A race of people said to be derived originally from Kratha and Kais'ika, who were the sons of Vidarbha, so that the name of क्रथकैशिकाः is used synonymously with विदर्भाः. On the latter name see below note on 60. —भोजेन, 'with the Bhoja.' The Bhojas were a branch of the Yâdavas. They were one of the greatest and mightiest peoples

of ancient India. At different times they are represented to have occupied different parts of Central and Southern India.

P. 143. ST. 40.—असौ, 'this, last named.' viz., Raghu.—विदर्भाधिपराजधानीम्. See above, note on ऋक्षकेशिकाः.

P. 143. ST. 41.—उपकार्यां. This means a house or a tent prepared for the reception or residence of royal personages in the course of a journey, or when they go out on excursions of pleasure.

P. 145. ST. 44.—ऋक्षवतः. Rikshavant or Riksha (lit. 'possessed of bears') is one of the seven Kulaparvatas or mountain chains of Bharatakhanda. It has been identified with the mountains of Gondvana.

P. 145. ST. 45.—Dinakara explains लघुक्रियेण by 'कुशलेन.'—वारी is here used evidently in the sense of गजबन्धनी and not गजबन्धनस्थानम्. The Mss. are unanimous in reading the commentary as it is given by me, but it is easy to see that "वारी गजबन्धनस्थानम्" does not well harmonize with what follows. Dinakara has: "वारी गजबन्धिनी । सैवार्गला । तस्या भङ्गे" &c.

P. 147. ST. 49.—Dinakara explains अक्षाः by "युगकीलकाः."

P. 147. ST. 51.—तत्, viz., his assuming the divine form.

P. 149. ST. 57.—संमोहनं नाम. Dinakara has as an explanation "प्रस्वापाख्यमस्त्रम्"—अरिहिंसा, *i. e.*, अरेर्हिंसा, अरेः being the objective genitive.

P. 150. ST. 58.—Dinakara with greater correctness takes माँ प्रति with दयापरैः.

P. 150. ST. 59.—Dinakara's reading in place of अस्त्रविद् is अस्त्रविदः, which he explains by "अस्त्रपण्डितान्."—The same authority notices a reading विगृहीतशापात् in place of निगृहीतशापात्, and explains it by "विशेषेण गुरोः सकाशाद्गृहीतं विद्यादि शास्ति रक्षतीति तथा."

P. 151. ST. 60.—अचिन्त्यहेतु 'accidental,' 'strange,' 'of wonderful origin.' Dinakara: "अचिन्त्यो ज्ञातुमशक्यो हेतुर्यस्य तत्तथा."—Vidarbha is the modern Berar, though in ancient times the name seems to

have been used to designate a greater extension towards the east and west than its modern representative. The capital of Vidarbha was Kuṇḍinapura.

P. 151. ST. 61.—क्रयकैशिकेन्द्रः. See note on v. 39.

P. 152. ST. 63.—प्राग्द्वारवेदिविनिवेशितपूर्णकुम्भाम्. Dinakara's explanation seems to be better than that of Mallinâtha: "प्राग्द्वारं यस्याः सा प्राग्द्वारा। सा चासौ वेदिश्च। तत्र निवेशितो हेम्नः कुम्भो यस्याः सा" &c. The meeting with a pitcher filled with water on the occasion of entering a dwelling or of leaving it for the purpose of going out on a travel is still regarded as auspicious.—नवोपकार्याम् 'a royal tent newly erected.'

P. 152. ST. 64.—भावावबोधकलुषा, 'dissatisfied with her husband by her knowledge of his infedility.'

P. 153. ST. 65.—कर्णभूषण. By this is meant the *Kundala*, a long and heavy ornament of gold worn round the ear, and quite likely to leave a deep impression on the shoulder when the head is bent sufficiently either side in a posture of anxiety and care.—सूत. The proper duty of a Sûta is either to be a bard or a charioteer.

P. 153. ST. 66.—These 'awakening verses' have no special reference to the present time and place, but form what the bards used to recite in the Prince's own capital.

P. 153. ST. 67.—Dinakara, though, in his usual manner, he gives a full commentary on this stanza, yet pronounces it to be spurious ("क्षेपोयम्"). Looking, however, to the style of it, we may perhaps, well believe that there is little, indeed altogether nothing in the verse that would justify its condemnation on purely internal evidence. Mallinâtha, according to all our Mss. regards it as genuine.—अनवेक्षमाणा. Dinakara's principal reading is अनपेक्षमाणा, *i. e.*, "अनभिलषन्ती."—अपि should rather be taken with भवता than with पर्युत्सुकत्वम्. But all the difficulty regarding the interpretation of this stanza would be entirely removed by reading the first pâda as Vallabha does, viz., निद्रावशेन भवता

अनवेक्ष्यमाणा. He comments thus on the stanza: हे मतिमतां वर सोपि चन्द्रः त्वदाननरुचिं....तव मुखकान्तिं विजहाति परित्यजति अस्तं व्रजति। विच्छायीभवतीत्यर्थः। कीदृशीत्याह। हि निश्चितं [that is the way he always translates the conjunction हि] लक्ष्मीः श्रीः भवता त्वया अनवेक्ष्यमाणा असेव्यमाना सती निशि रात्रौ येन चन्द्रमसा सह पर्युत्सुकत्वं विडम्बयति रणरणकत्वमतिवाहयति। किंभूतेन त्वया। निद्रावशेन निद्रया वशीकृतेन। किंभूतश्चन्द्रः। दिगन्तलम्बी। केव। खण्डिता अबला इव। यथा खण्डिता अबला निशि रात्रौ नार्यन्तरसङ्गात् भर्त्री अनवेक्ष्यमाणा सती क्वापि तत्प्रतिनिधिसुहृत्संनिधाने औत्सुक्यं विनोदयति॥ निद्राकषायमुकुलीकृतताम्रनेत्रः नारीनखव्रणविशेषविचित्रिताङ्गः। यस्याः कुतोपि गृहमेति पतिः प्रभाते सा खण्डितेति कथिता कविभिः पुराणैः॥ It is clear that both the reading and the commentary of Vallabha of this passage are perfectly satisfactory. The particle हि should be taken to refer to मुञ्च शय्यां in the preceding stanza, the present stanza being an additional reason why the prince should wake up and leave his bed.

P. 155. ST. 70.—लब्धपरभागतयाधरोष्ठे. It is better to construe अधरोष्ठे with लब्धः than with आभाति. The translation of the latter half of the stanza would then be: 'as thy playful smile, brightened by the splendor of thy teeth, (shines) brightened in its beauty on account of its falling on thy (lower) lip.'

P. 156. ST. 71.—आयोधनाग्रसरतां याते त्वयि. Vallabha: "त्वयि संग्रामाग्रणीत्वं प्राप्ते सति."

P. 156. ST. 72.—उभयपक्षविनीतानिद्राः. Dinakara translates विनीता by "विहिता."—भिन्नाद्रेरिव कटाः. A bahuvrîhi compound.

P. 157. ST. 73.—वनायुदेश्याः. The Vanâyus were a people of the North-West of India, celebrated for their horses.—लेह्यानि. These solid pieces of rock-salt were made to be licked by the horses in order that these might be strengthened ("पुष्ट्यर्थम्," Dinakara). Vallabha explains श्लेष्मनि by "श्लेष्मनिवारणार्थं आस्वाद्यानि."

P. 157. ST. 74.—स्वकिरण &c. 'void of the expansion of the rays of light proceeding from themselves.' स्व here indicates that while the lights were no longer able to send forth their

rays in all directions, the किरणपरिवेष of the sun, still below the horizon, had already begun to expand (उद्विद्).

CANTO VI.

P. 160. ST. 2.—प्रत्यर्पितस्वाङ्गम्, 'to whom his body was restored, referring to the myth of S'iva having burned alive Kâma, the god of love. स्वाङ्ग properly means a limb of the human body, as distinguished from अङ्ग which signifies a member of any thing, animate or otherwise.—काकुत्स्थम्, 'the descendant of him who sat upon the hump of the bull.' See below note on vi. 71.

P. 162. ST. 7.—गन्धद्विपे. Dinakara: "यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विषाः । तं गन्धहस्तिनं प्राहुर्नृपतेर्विजयावहमिति गजशास्त्रकाराः."—द्विरेफ 'that has two *r's* (in his name), viz., 'bhramara,' a bee.

P. 163. ST. 8.—अगुरुसारयोनौ धूपे, 'the fume of (burning) sandal-wood of excellent quality.' The fumigation here spoken of was given as a means of perfuming the marriage-hall. The smoke arising from the burning sandal wood rose high and reached the flags that were tied to the pillars of the hall for the sake of ornament. The use of flags as an ornament is still common in marriage-halls (मण्डप) and similar places of joy and solemnity. The text commented upon by Dinakara is "धूमे शिखाभावितकेतुमाले."

P. 163. ST. 10.—चतुरस्रयानम्. Vallabha reads चतुरं च यानम्, and

paraphrases चतुरं by "मनोज्ञम्."—मध्यान्तरराजमार्गम्—"मध्यानामन्तरमेव राजमार्गस्तम्," Dinakara.

P. 164. ST. 12.—प्रति, a post-position. तां प्रति, 'for her.'—अभिव्यक्तमनोरथान्, 'who had exhibited (scil. by attending the svayamvara) their passion for her.'

P. 165. ST. 13.—कश्चित् &c. Dinakara does not perceive any hidden lover's meaning in this than "इच्छासूचकेयं चेष्टा." In this as well as in the following passages containing different indications of love by different princes, Dinakara abstains, perhaps with greater correctness and better taste than Mallinâtha, from making Indumatî put any constructions, right or wrong, upon the actions of her various suitors. Vallabha likewise makes no attempt at interpreting the several lovers' actions described in the following passages.

P. 165. ST. 14.—विस्रस्त &c. Dinakara's only remark on the hidden sense of this passage is: "मुखस्य सार्चीकरणं वाससो (his reading is प्रावारम् for प्रालम्बम्) यथाप्रदेशानयनं च शृङ्गारसूचकम्." Vallabha likewise reads प्रावारम् for प्रालम्बम्.

P. 166. ST. 15.—तिर्यग् &c. Dinakara reads "रत्नांशुसंसर्पिनखप्रभेण," *i. e.*, "रत्नांशुभिः संसर्पिणी संगच्छमाना नखानां प्रभा यस्य तेन." On the passage generally he remarks "अनेनेन्दुमतीदर्शनविभ्रमप्रकाशनम्."

P. 166. ST. 17.—विघटयामास &c. Cf. Dinakara's remark: "एतेनात्मनः कामशास्त्रप्रावीण्यं सूचितवान्."

P. 167. ST. 20.—नृपाणां श्रुतवृत्तवंशा 'who knew the exploits achieved by, and the pedigrees of, the kings.'—पुंवत्, better referred to प्रगल्भा than to अवदत्.

P. 168. ST. 21.—Dinakara thinks he sees a stroke of irony hidden under this praise of king Parantapa: "परंतपत्वेन क्रूरत्वं लोकरक्षणव्यग्रता चेन्दुमत्या वैराग्यसूचनम् । अजय्यतिरिक्तेषु स्तुतिनिन्दापरत्वात्सर्वत्र लेशालंकारोवगन्तव्यः"

P. 169. ST. 23.—मन्दारशून्यानलकांश्चकार &c. Dinakara: "एतेन तस्य दक्षकर्मत्ववर्णनेनेन्दुमत्या वैराग्यहेतुत्वं सूचितम्."

P. 169. ST. 24.—पुष्पपुर, the same as Pâṭaliputra. See above, note on i. 31.

P. 170. ST. 25.—दूर्वाङ्कमधूकमालां, 'a garland of madhûkas interstrung with dûrvâs,' such a garland being considered as auspicious (मङ्गल), and therefore used on the present occasion—ऋजुप्रणामक्रियैव, 'simply by making a bow without (much) bending her head,' implying that she did not like him. Dinakara, however, renders it thus: "ऋजुः शुद्धा विभ्रमरहिता या नमस्क्रिया तयैव."

P. 170. ST. 27.—Anga is the country about Bhagalpur, of which Champâ was the ancient capital.—सूत्रकारैर्विनीतनागः. Vallabha reads विनीतभागः (="कल्पितयज्ञांशः") for विनीतनागः, and remarks: "इन्द्रः किल यज्ञभागं लभते सुराङ्गनोपभुक्ततारूण्यश्च."

P. 171. ST. 28.—Dinakara's substance of this passage is: "अतिवीररसवर्णनं वैराग्यहेतुः."

P. 172. ST. 30.—The text of the second line as commented upon by Dinakara is "यातेति जन्यानवदत्कुमारी," a reading already noticed by Mallinâtha. The former also adds "यान्यानिति पाठे यानैः साधवो यान्याः," referring to the bearers of her litter. Vallabha already reads "यतेति यान्यानवदत्कुमारी,' and explains यान्यान् by "वाहान्."—भिन्नरुचिर्हि लोकः. '*but because* different persons have different tastes.' The position of the sentence भिन्नरुचिर्हि लोकः slightly alters in the present instance the ordinary sense of हि. The apparent difficulty will be removed if we construe thus: याहीति जन्यामवदत्कुमारी. भिन्नरुचिर्हि लोकः; नासौ न काम्यः, न च सा द्रष्टुं सम्यक् न वेद. 'Proceed, said she, to her friend. *For* tastes differ; not that he was not attractive, nor that she was not a good judge herself.'

P. 173. ST. 32.—अवन्तिनाथः=अवन्तीनां नाथः, 'Lord of the Avantis,' or the people of Ujjayinî.—अरीष्य &c., 'like the effulgent luminary trimmed off with care by Tvashṭri, who placed him for the purpose on his round lathe.' For this legend see Wilson's Vishṇu Purâṇa p. 267.—यत्नेन. Because with all his skill he only succeeded in reducing the sun's splendor by one-eighth.

P. 173. ST. 34.—महाकालनिकेतनस्य. Mahâkâla is one of the forms or Lingas of S'iva. In the present instance it refers to the sanctuary of the Linga Mahâkâla at Ujjayinî.—प्रदोष. Literally, 'the forepart of the night.' In the present passage, however, it is used for *night* itself.

P. 174. ST. 35.—सिप्रा, near Ujjayinî, being a tributary of the Chambal.—कच्चिद्. Dinakara adds " कच्चिदित्यनेन सुनन्दाया असंमतिः"

P. 175. ST. 38.—कार्तवीर्यः. A king of great Pauranic celebrity. He was king of the Haihayas, a people of Central India, supposed to be of Scythian origin. Their capital was Mâhishmatî, commonly identified with the modern Chuli Maheswar on the Narmadâ. Kârtavîrya having propitiated Dattâtreya is represented to have solicited and obtained from that sage these boons: a thousand arms; the extirpation of evil desires from his kingdom (अधर्ममेधानिवारणम्); the subjugation of the world by justice and protecting it equitably; victory over his enemies; and death from the hands of a person renowned in all the regions of the universe. The Vishṇu Purâṇa gives the following character of Kârtavîrya: " न नूनं कार्तवीर्यस्य गतिं यास्यन्ति पार्थिवाः। यज्ञैर्दानैस्तपोभिर्वा प्रश्रयेण श्रुतेन वा." V. P. iv. 11.—अष्टादशद्वीप &c. Cf. Vallabha: " किलागमे ग्रामेणैर्व्यां सप्तद्वीपत्वमवान्तरगणनायामष्टादशद्वीपता."

P. 176. ST. 39. अविनयं अत्यादिदेश. See the above note.

P. 176. ST. 40.—आ प्रसादात्कारागृह उषितम्. Vallabha says: "पूर्वं हि जलकेलिलोलविलासिनीस्नानार्थार्जुनभुजपरिघरुद्धरेवाप्रवाहापहृतशिवलिङ्गार्चनस्थितं रावणमुद्धे रणे जित्वा कार्तवीर्यो निजचापज्यावन्धेन बबन्धेत्यागमः।"

P. 177. ST. 42.—कृष्णगति, 'he who leaves a dark track behind him,' *i. e.*, a wild fire, hence *fire* generally.—रामपरशोस्य शिता धारा, क्षत्रियकालरात्रिम्, 'the sharp edge of Râma's sword, the destruction-night of the Kshatriyas.' कालरात्रि, the night at the end of a Kalpa, when everything is destroyed. For the thrice seven times made destruction of the Kshatriyas by Râma, see Wilson's Vishṇu Purâṇa, p. 403 and *seq.*

P. 178. ST. 15.—शूरसेनाधिपति, 'Lord of the S'ûrasenas.' These were the people of Mathurâ.—Dinakara's as well as Vallabha's text in place of लोकान्तरगीतकीर्तिम् is "देशान्तरगीतकीर्तिम्," though the former likewise notices the reading that we have given in our edition.

P. 178. ST. 46.—नीपान्वयः, 'of the race of the Nîpas.' These were a sub-division of the Panchâlas. Their capital was Kâmpilya, a city in the country of the Southern Panchâlas, who occupied that part of the Madhyades'a which lies betwen Delhi and the Chambal. Our poet, however, it seems, places his Susheṇa of the Nîpa race in Mathurâ, the capital of the S'ûrasenas, a people distinct from the Panchâlas.

P. 179. ST. 47.—On the rejection of this prince by Indumatî Dinakara observes, "अतिक्रूरत्वं वैराग्यहेतुः."

P. 178. ST. 48.—मथुरां गतापि, simply equivalent to मथुरावर्तिन्यपि, 'though as yet flowing by Mathurâ and not yet mingling with the Ganges.' On the passage generally Dinakara: "एतेनान्तःपुराधिकरणेनमनिच्छाहेतुः."

P. 179. ST. 49.—त्रस्तेन. "त्रातेन," as read both by Dinakara and Vallabha appears better, as the gem given was a price for *protection* from Garuḍa and not simply through *terror* of that formidable enemy of Kâliya.—कौस्तुभ is the gem worn by Vishṇu, being one of the articles churned out of the ocean.

P. 180. ST. 50.—मृदुप्रवालोत्तरपुष्पशय्ये—"कोमलकिसलयाधिककुसुमशयनीये,' Vallabha. The same commentator further observes: "उत्तरशब्द आधिक्यं ब्रुवाणः सन् मिश्रत्वमाह। यथा

'दूर्वीयवाङ्कुरग्रक्षत्वगभिज्ञपुरोत्तरम्
ज्ञातिवृद्धं प्रयुक्तं स भोजनीराजने विधिः'

तथा च

'निनाय सात्यर्थहिमोत्तरानिलं'

हिममिश्रा इत्यर्थः॥"

P. 180. ST. 51.—शैलेयगन्धीनि. Dinakara and Vallabha both read "शैलेयनद्धानि." The latter renders his reading by शिलो-

न्यग्रवृक्षव्याप्तानि शिलाकुसुमव्याप्तानि. If शैलेयनद्धानि was the poet's reading, it is very likely that he meant by it: 'softened by moss and such other plants growing on rocks.'

P. 181. ST. 53.—अश्लिष्टभुजम्. "अङ्कवाश्लिष्टभुजत्वेन मांसलता," Dinakara.

P. 181. ST. 54.—महेन्द्राद्रिसमानसारः. Cf. Vallabha: "महेन्द्र इन्द्रः अद्रिः मूर्यः तयोः समानबलः।"—महेन्द्रस्य. See note on iv. 39.—महोदधि. The sea of the Coromandel Coast.—पतिर्महेन्द्रस्य महोदधेश्च. That is, his power extended from the eastern sea to the Mahendra chain of mountains, both included.

P. 182. ST. 55.—रिपुश्रियां &c. Dinakara's as well as Vallabha's reading, रिपुश्रियाः (the latter has रिपुश्रियः) साञ्जनबाष्पसेक बन्दीकृताया इव &c., appears to be better, as the Fortune of the enemies (रिपुश्री) may, if in the singular, be more intelligibly conceived to have shed tears down his shoulders when seized and carried off by Hemângada in his arms.

P. 182. ST. 56.—यमात्मनः सद्मनि अर्णव एव प्रबोधयति. Dinakara remarks, "यमात्मन इति दुःप्रतीतिकरं चिन्त्यम्." It is true that as आत्मन् is a reflexive pronoun, it may seem to mislead by referring to the subject of the verb, *i. e.*, to अर्णव. But as it is evident that the object यम् is more prominent in the passage than the subject अर्णव, the use of आत्मनः as a reflexive referring to यम् need not be considered as constituting any difficulty. In fact while writing in the active voice the poet seems to have had the passive voice in his mind: so that the apparent difficulty is easily explained by supposing that the poet meant to say यः सुप्त आत्मनः सद्मनि अर्णवेन प्रबोध्यते.—संनिकृष्टः. Vallabha reads संनिविष्टम्="कृनोपभोगम्."

P. 183. ST. 58.—आकृतिलोभनीया. "यादृशेन रूपेणेयं प्रलोभ्यते तादृशं रूपं तस्मिन्नृपे नासीदिति भावः." Dinakara.

P. 184. ST. 61.—विन्ध्यस्य संस्तम्भयिता, 'the suppressor of Vindhya.' It is related that the mountain Vindhya being once told by strife-loving Nârada that he (Vindhya) was despised by Mount Meru, round whom the sun performed his daily revolutions,

attempted to show that he was not inferior to Meru, by growing high into the heavenly regions, and preventing the sun from performing his daily revolutions round the Meru. He grew up so high that he soon obstructed the path of the sun. The confusion that followed the obstruction of the great luminary's path induced the gods to request Agastya, the preceptor of Vindhya, to interfere and restore order to the universe. Agastya left Benares and proceeded towards the South. As he approached Vindhya, the latter bowed down to his preceptor, who told him to remain in the same posture till he should return from the South. But Agastya never returned, and Vindhya has ever since bent himself down and restored the upper regions to the sun. See Kâs'ikhanda Adh. v. The story, as given in the Mahâbhârata, however, is somewhat different.—निःशेषपीतोऽम्बुनसिन्धुराजः. The legend says that on the destruction by Indra of Vṛitra, the demon, his friends and dependents, known by the name of Kâleyas, began to wreak their vengeance upon the creation of Brahmâ by slaying the learned Brahmans at night, and concealing themselves in the waters of the ocean during day-time. The gods knowing through Vishṇu, the residence of the treacherous enemy, prevailed upon Agastya to drink up the waters of the ocean and enable them to kill the Kâleyas. Agastya drank up the whole ocean and laid bare the Kâleyas, who were then slain by the gods. Agastya then refilled the Ocean *mejendo*, whence the brackishness of the oceanic waters. The Mahâbhârata says, however, that the ocean was filled afterwards by the river Gangâ being brought down from heaven by Bhagfratha, and being led into the oceanic cavity. See *Mahâbhârata, Vana Parva Adh.* 102 *and seqq.*

P. 186. ST. 65.—योगीवतु. Indumatî's reason for rejecting the Pândya, according to Dinakara, is: " घनविद्युतोः क्षणिकयोगाद्वैराग्योक्तिः."— शरीरयष्टिः. The same authority observes "यष्टिशब्दः श्रेष्ठार्थः."

P. 186. ST. 67.—संचारिणी दीपशिखेव, 'like a burning torch carried past a row of tall houses in a public street.'

P. 186 ST. 68.—संशयं नुनोद. Dinakara: "पुंसो हि दक्षिणभुजस्फुरणं प्रियालिङ्गनं सूचयति। अत एवेन्दुमतीं लप्स्येहमित्यजस्य चित्तवृत्तिरासीत्." The contrary, of course, will be the case in a female.—केयूरबन्धोच्छ्वसितैः. Dinakara's explanation appears better: "केयूरस्याङ्गदस्य बन्धे ग्रन्थिस्तस्य भुजस्फुरणवशाद्यानि उच्छ्वसितानि उल्लसितानि तैः." The armlet called केयूर is worne half way between the elbow and the shoulder.

P. 188. ST 71.—ककुत्स्थ. This is said to be a cognomen acquired by Puranjaya. In the Treta age the gods and the Asuras were at war with each other. The former, having been defeated, had recourse to Vishṇu for assistance, who said in answer to their prayer that he would infuse a portion of himself into the person of a certain illustrious prince, Puranjaya, of the race of Ikshvâku, and subdue their enemies. The prince being, accordingly, repaired to by the gods under Indra, said that he would put himself in alliance with them, if Indra, their leader, should carry him upon his shoulders. Indra consented and became a bull. Puranjaya, having mounted upon his shoulder (or hump ककुद्), destroyed in the battle that ensued all the enemies of the gods. Hence his name Kakutstha, or *he who sits upon the hump.*—ककुत्स्थ इत्याहितलक्षणः 'distinguished by the title of Kakutstha.'

P. 188. ST. 72.—प्रणयिनाकिलीलः 'playing the Pinâkin.'

P. 189. ST. 73.—गोत्रभिदः 'of the Destroyer of the mountains.' More literally *gotrâ* is a place where cows are kept, a cow-pen, hence a place where the cows of heaven were concealed, *i. e.*, a cave of the mountain or cloud. Indra is every where praised in the hymns of the Veda for his having broken asunder the mountains (*i. e.* the clouds) by his thunderbolt (*i. e.* lightening) and liberated the heavenly cows (the rain-waters). See above note on iii. 62.

P. 189. ST. 74.—शक्राभ्यसूयाविनिवृत्तयेतिश्रुत्. See iii. 65. and *seq.*

P. 190. ST. 77.—च अनुबन्धि, "अद्यापि प्रसरणशीलम्" Vallabha; *i. e.*, 'and yet extensive enough to occupy more space.'

CANTO VII.

P. 195. ST. 1.—स्कन्देन साक्षादिव देवसेनाम्. Skanda or Kârtikeya was the general of the gods. Devasenâ, the army of the gods, was naturally personified to be his wife. Cf. Vallabha: "पूर्वं हि ब्रह्मणा निर्मिते देवसेनादैत्यसेने कन्यके अभूताम्। ततः पूर्वस्याः पतित्वे कुमारोभिषिक्त इत्यागमः."

P. 196. ST. 3.—शच्याः सन्निध्ययोगात् स्वयंवरक्षोभकृतामभावः. At the beginning of the Hindu marriage rites S'achî and her husband are invoked that they may be present. The object of the presence of S'achî being prayed for might perhaps originally be to obtain perpetual freedom from widowhood, which is enjoyed by that Goddess: the mythological notion being that whoever be Indra or king of the gods, Indrâṇî or S'achî remains the same, Queen of the Indra for the time being. Nârâyaṇabhaṭṭa says: ततो दाता (*i. e.* father or the elder of the bride) पात्रस्थसिततण्डुलपुञ्जे शचीमाचाह्य षोडशोपचारैः पूजयेत् तां च कन्यैवं प्रार्थयेत्, 'देवेन्द्राणि नमस्तुभ्यं देवेन्द्रप्रियभामिनि। विवाहं भाग्यमारोग्यं पुत्रलाभं च देहि मे.' *Prayogaratnâkara, Vâgdânavidhi.* In the *Taittirîya* Saṁhitâ Indrâṇî is represented as the best of wives, as one than whom nothing is more excellent, and whose husband never dies by age: "इन्द्राणीमासु नारिषु सुपत्नीमहमश्रवम् न ह्यस्या अपरं च न जरसा मरते पतिः." Taittirîya Saṁhitâ 1, 7, 13.—Again in the Taittirîya Brâhmaṇa she is represented as ever free from widowhood and as the mother, like Aditi, of good sons: "इन्द्राणीवाविधवा अदितिरिव सुपुत्रा." Kâṇḍa III, Prap. 7, An. 5, Das'. 10.—उद्दिश्य construe with समन्सरः and not with शशाम.

P. 196. ST. 4.—तावत्—Mallinâtha renders this in the sense of "all," "यावत्तावच्च साकल्ये." But it is certainly better to translate it, 'mean while,' *i. e.* while the disappointed princes were going

away from their encampments. Cf. Vallabha: "यावत्ते राजानो गता: तावदेव स वरः &c."—इन्द्रायुधद्योतिततोरणाङ्कम्. Cf. Dinakara: "इन्द्रायुधैर्हरिमणिभिर्विभासमानं तोरणमेवाङ्कश्चिह्नं यस्य" &c. But he quotes no authority in support of his interpretation of इन्द्रायुध. Probably the poet means nothing more than that the triumphal arches (इन्द्रायुधानि) resembled the rainbow in their shape and their variegated colours.—तोरणाङ्कम्, equivalent to तोरणाङ्कितम्, 'marked by,' 'distinguished for,' 'decorated with.' Cf. अलक्तकाङ्कां तनान in st. 7 below. —ध्वजच्छाय &c. The flags were those that the citizens had raised in honor of the victorious Aja. The victories of Vikramâditya are, according to popular belief, still celebrated on the वर्षप्रतिपदा or new year's day by the raising of flags in front of houses.

P. 196, sr. 5.—चामीकरजालवत्सु 'having windows made of gold.' जाल properly means a 'net' and hence a 'window,' because the windows of our old houses consisted of wooden frames of network with small airholes in them. Cf. गवाक्ष, another name for 'window.' Open windows with shutters are probably a modern invention. Though the network windows have nearly gone out of use, they may still be seen in some of our ancient houses. The चामीकरजाल simply means that the network boards containing airholes were either inlaid or gilt with gold.

P 197. sr. 6.—आलोकमार्गम्, *i. e.* यतोऽलोकनं भवति तत्र स्थले.—उद्वेष्टनवान्दमाल्यः, *i. e.* उद्गतं विश्लिष्टं वेष्टनं बन्धो यस्य (केशपाशस्य), अत एव वान्तानि माल्यानि पुष्पाणि यस्मात् सः. Dinakara renders the last two lines of our stanza thus: केशपाशः केशकलापो बद्धुं तावन्न संभावित एव न गणित एव । नापि करेण रुद्धः । यस्य करेणापि नमरोधस्तस्य बन्धो न संभवतीति भावः ॥

P. 197. sr. 7.—पदवीमलक्तकाङ्कां ततान. अलक्तकाङ्कां for अलक्तकाङ्किताम्. See above, note on stanza 4.

P. 198. sr. 10.—अङ्गुष्ठमूलार्पितसूत्रशेषा. One end of the band while it was being strung with the beads was attached to the fore-toe of her foot by the woman, but as soon as she heard of the procession she ran up to the window, without securing that portion of

the band which was strung, and so all the beads dropped and the string only remained hanging from her toe.

P. 199. ST. 11.—सान्द्रकुतूहलानां. Dinakara: सान्द्रमधिकं कुतूहलं यासां तासाम्.

P. 199. ST. 12.—शेषेन्द्रियवृत्तिः, (शेषाणि यानि श्रवणादीनि इन्द्रियाणि तेषां वृत्तिः आकर्णनादिव्यापारः), 'The action of the rest of their senses.'

P. 199. ST. 13.—परोक्षैः, *i. e.* अदृष्टैः. परोक्ष is derived from परः, beyond, and अक्ष an old form of अक्षि, so that it means, 'beyond the eye', 'what is beyond the range of the sight', 'absent.' With परोक्ष Cf. अधोक्ष[ज], प्रत्यक्ष &c.

P. 200. ST. 15.—रतिस्मरौ. Dinakara read जातिस्मरौ, for he explains: स्मरतीति स्मरः। पचाद्यच्। जातेः स्मरौ जातिस्मरौ। महीधरवत्। रतिस्मरावितिपाठे रतिकन्दर्पौ ० ० ०.

P. 201. ST. 16.—मङ्गलसंविधाभिः, 'by auspicious decorations,' such as putting earthen pitchers filled with water near the entrance, by hanging garlands of flowers, leaves &c. along the walls, &c. As for some of the auspicious decorations to be made on such occasions, Cf. the Bhâgavata Purâṇa Sk. X. Adh. 41, St. 22 *seqq.* संसिक्तरथ्यापणमार्गचत्वरां प्रकीर्णमाल्याङ्कुरलाजतण्डुलाम् आपूर्णकुम्भैर्दधिचन्दनोक्षितैः प्रसूनदीपावलिभिः सपल्लवैः सवृन्तरम्भाक्रमुकैः सकेतुभिः स्वलंकृतद्वारगृहां सपिटकैः वां [मथुरां] संप्रविष्टौ वसुदेवनन्दनौ, &c., &c. Where the commentator says: "चत्वराणि अङ्गणानि संसिक्तानि रथ्यादीनि यस्यां ताम् प्रकीर्णा माल्यादयो यस्यां ताम् २२ तथा स्वलंकृतानि द्वाराणि येषां ते गृहा यस्यां ताम् कैः आपूर्णैः कुम्भैर्दध्ना चन्दनेन उक्षितैः सिक्तैः प्रसूनानां दीपानां चावलयो येषु तैः वृन्तैः फलगुच्छैः उपलक्षिता रम्भाः क्रमुकाश्च तत्सहितैः सकेतुभिः पट्टिका वितस्तिविस्तारपट्टवस्त्राणि तत्सहितैः। तत्रेयं रीतिः द्वारेषूभयतस्तण्डुलानामुपरि कुम्भास्तदुपरितः प्रसूनावलयः कण्ठे पट्टिका मुखे चूतादिपल्लवाः तदुपरि पात्रान्तरे दीपावलयस्तत्संनिधौ रम्भाः क्रमुकाः केतवस्तोरणानि चेति।."

P. 201. ST. 17.—भाङ्यादिभिः Dinakara: "भाङ्यश्चामीपत्रलाजैः."

P. 202. ST. 19.—वृत्तिस्तयोः &c. Construe: पाणिसमागमेन मनोभवस्य वृत्तिस्तयोः समं विभक्तेव, 'By the joining of their hands the action or the existence of the Son of Fancy was as it were equally divid-

ed in them.' तयोः, *loc.* dual. Both Dinakara and Vallabha read the third and fourth lines thus : तस्मिन्द्वये तत्क्षणमात्मवृत्तिः । समं विभक्तेव मनोभवेन. Dinakara explains : "तस्मिन्नजेन्दुमतीरूपे मिथुने तत्क्षणं तदानीं स्मरेणात्मवृत्तिः स्वावस्था समं विभक्तेव वण्टितेव." That is, "उभावपि कामः संचचारेत्यर्थः." But as it would not be quite logical to say that the spirit of Kâma entered two individuals simultaneously, the poet imagines that that spirit divided itself into two equal parts and inspired the pair with each of the halves. Neither Dinakara nor Vallabha notices the reading given in our text and commented upon by Mallinâtha.

P. 203. ST. 22.—लाजविसर्गमग्नौ. The oblation of lâjas, or rice parched while the husks are yet unremoved—which husks disappear in the process of parching and the grain is swollen to a considerable magnitude—is enjoind by the most ancient authorities on marriage rites. Conf. Hiranyakes'î Sûtra XIX., 6, 2: "इमान् लाजानावपामि समृद्धिकरणान् मम तुभ्यं च" [*i. e.* अग्नये] "संवननं तदग्निरनुमन्यतामयम् । इत्यभिधायैवं नार्युपब्रूतेऽग्नौ लाजानावपन्ती । दीर्घायुरस्तु मे पतिरेधन्तां ज्ञातयो मम । स्वाहा." ।—मत्तचकोरनेत्रा, 'whose eyes were (as red) as those of the Chakora bird maddened with passion.' Dinakara says the redness was caused by the smoke rising from the sacrificial fire. He also reads लाजविमोक्षमग्नौ and observes, विसर्गेत्यसमीचीनपाठः.

P. 204. ST. 24.—बीजाङ्कुर &c. "बीजान्निर्गता अङ्कुरा बीजाङ्कुराः" says Dinakara, who goes on to say "म्लानो बीजाङ्कुरावर्तसो यस्य तत् पाटलागण्डलेखा कपोलभित्तिर्यस्य तद्भूवक्त्रमाचारार्थं यद्भूमग्रहणं तस्मात् &c. * * * लाजहोमं कृत्वा भूममालिप्रेदिति गृह्यविदः । अन्ये तु वृद्धाचाराद्भूमग्रहणमित्याहुः" ॥ The बीजाङ्कुर is what is known in Marâthî, at least in Konkan, by the name of उगवण or रुजवण, young sprouts of corn generally of rice or wheat artificially grown under shade and watered with any dye that the young blades are required to take. The blades assume the desired colour and after they grow to the height of five or six inches, they are put by women in their hair like flowers. It is also known by the name of सरवर or धान्य.

On the Dasarâ holiday it is worn by men of the lower classes on their turbans.

P. 204. ST. 25.—स्नातकैः..... राज्ञा..... 'पुरंध्रिभिश्च प्रयुक्तमार्द्रीक्षता-रोपणमन्वभूताम्.' Vallabha: "एष हि लौकाचारः, प्रयुक्तं दत्तम् &c." Dinakara says, "त्रिविधा हि स्नातकाः। विद्यास्नातको व्रतस्नातको विद्याव्रतस्नातकश्चेति। उक्तं च। गुरवे तु वरं दत्त्वा स्नायीत तदनुज्ञया वेदं व्रतानि वा पारं नीत्वा ह्युभयमेव वेति."

P. 204. ST. 26.—अधिश्रीः *i. e.* अधिका श्रीर्यस्य सः.

P. 205. ST. 28.—समयोपलभ्यं प्रमदामिषम्. Dinakara: "समयेन शपथेनोपलभ्यं प्रमदैवामिषं रत्नाप्यहार्यं वस्तु भोग्यवस्तु वा" &c.—Vallabha reads समरोपलभ्यम्, which reading is also noticed by Dinakara.

P. 205. ST. 29.—सत्त्वानुरूपाहरणीकृतश्रीः. Vallabha reads सत्त्वानुरूपाभरणीकृतश्रीः, and Dinakara comments upon the same reading. The former explains, "आभरणीकृता अलंकारेण दत्ता श्रीर्येन सः. But Dinakara, like Mallinâtha, though he reads and comments upon आभरण quotes the authority of Amara on a different word. He says: "सत्त्वानुरूपेण निजानुसारेणाभरणीकृता स्त्रीधनीकृता श्रीर्लक्ष्मीर्येन स तथा * * * यौतकादिषु यद्देयं स दायो हरणं [च] तदित्यमरः, &c."—तावत्, 'mean while.'

P. 206. ST. 30.—त्रिलोकग्रथितेन. This adjective appears to be used simply as an *epitheton ornans*.

P. 206. ST. 31.—बभूवुः, 'had become.'

P. 206. ST. 32.—बलिप्रदिष्टाम् &c. Prahlâda is not generally known as an enemy of Indra. Vallabha explains इन्द्रशत्रुः as नमुचिः.

P. 207. ST. 33.—भागीरथीं शोण इवोत्तरंगः. Both Vallabha and Dinakara read ज्योतीरथां for भागीरथीं, but the latter commentator also notices the reading adopted by Mallinâtha. In reading भागीरथीं with Mallinâtha we should have to translate, as he does, प्रत्यग्रहीत् by 'attacked,' a sense that प्रति ग्रह् does not perhaps bear, as it simply means to *receive*, in a friendly or hostile manner. The latter is of course what is meant here. And as it is the ज्योतीरथा and not the भागीरथी that the S'oṇa receives, I would prefer to

read with Dinakara and Vallabha. As to the Jyotîrathâ see the Mahâbhârata VI., 334 and Wils. Vishṇu Purâṇa page 183.

P. 207. ST. 35.—नोदीरयन्ति स्म कुलोपदेशान्. It was a custom with the warriors of the Hindu epics to refer to their genealogy and to describe vauntingly the achievements of their own ancestors and to speak disparagingly of those of their enemies, before they began a duel.

P. 208. ST. 36.—नेत्रकर्मेण 'in the manner of a cloth,' *i. e.* as completely as if it were a thick veil of cloth.

P. 209. ST. 39.—The poet means that the streams of blood that flowed allayed and removed the clouds of dust, as the rising sun dispels the darkness of the night.

P. 209. ST. 40.—The figure is now slightly changed, and the mists of dust are in this stanza compared to volumes of smoke, that hang over the fire they rose from without being attached to it because of its having ceased to burn.

P. 210. ST. 41.—लक्षितपूर्वकेतून्. Dissolve: पूर्वं लक्षिताः लक्षितपूर्वाः। लक्षितपूर्वाः केतवो येषां तान्; 'seeing first *i. e.* as soon as they saw their flags.'

P. 211. ST. 46.—चषकोत्तरा 'abounding in drinking cups,' lit. excelling or surpassing in drinking cups.—पानभूमि. A *Pánabhúmi* is literally a place for drinking in. The name, however, does not signify a grogshop, nor is it confined to the idea of a drinking place strictly so called, but means a place—generally a part of a palace adjoining the seraglio—where revelries in honor, so to speak, of Bacchus are celebrated: where liquors and beverages of all kinds are served in drinking cups of various sorts, made of ivory, of gold, of silver, of marble, and where large quantities of the drinks are stored in pitchers of similar materials: where meat of deer, buffaloes, wild boars, peacocks and fowls roasted whole are served in dishes made of gold and set with gems: where sweetmeats may be seen of all kinds served for acceptance and perfumes delight the sense of smell, and where fruits

such as are produced in all seasons tempt the palate. See Râmâyaṇa Sund. Sarg. 14, Gorr. Ed.

P. 212. ST. 47.—उपान्तयोर्निष्कुषितम्. Dinakara: पार्श्वयोः पक्षिभिर्निःसारीकृतम्. 'From the extremities of which the vultures had been extracting the flesh.'

P. 212. ST. 48.—नृत्यत्कबन्धं ददृशे. Dinakara: "यस्मिन्युद्धे भटानां सहस्रं हन्यते तत्रैककबन्धो नृत्यतीत्यागमः ॥ एतेनात्र तादृशं युद्धं जातमिति ध्वन्यते । पुरुषस्य वामभागे स्त्रीणां स्थितिरिति वृद्धाचारः."

P. 212. ST. 49.—The warriors were all versed in all kinds of fighting. "भटाखिलयुद्धवेदिन्वमुक्तम्," Vallabha.

P. 213. ST. 50.—एकाप्सरःप्रार्थितयोः. Unless it should be supposed that the nymphs of the Svarga do not choose two lovers at once, the poet's meaning seems to be, that as both the heroes died at the same moment, the nymph who was watching them while fighting in the field, did not know to which of them she should unite herself, and so she offered to take both, or perhaps, which is a little better, hesitated in her choice now accepting the one and now the other: whence the dispute. The objection to the interpretation of Mallinâtha is, that the hero, who dies and being metamorphosed into a divine being enters heaven, has not to seek for the heavenly nymphs, but these of their own accord come forward to receive him. Dinakara says यस्तु रणे हन्यते स्वर्गामिनं दिव्यतामुपगतं तमनुग्रहीत-[तु?]-मप्सरसः समायान्तीत्यागमः । इह तु युगपत्परासुता-मुपगतयोरेकस्यामेवागतायां दिव्याङ्गनायां कामुकयोः स्वर्गेपि युद्धमासीदिति भावः ॥ He takes एकाप्सरःप्रार्थितयोः to mean "एकस्यामप्सरसि प्रार्थितं ययोः."

P. 214. ST. 53.—Both Dinakara and Vallabha read विलोडयामास for 'निवारयामास' and दृप्तं for 'दृप्तः'—महावराहः. The story related in the Bhâgavata Purâṇa is different from that here alluded to. There the waters do not rise. Bhâg. III, 18. Also St. III. Adh. 13. St. 46.

P. 214. ST. 54.—दक्षिणं हस्तं &c. The interpretation of the first half of this stanza as given by Dinakara and Vallabha certainly

appears to be more logical than that of Mallinâtha, since it chimes so well with the second half. They both read स दक्षिणं तूणमुखे न वामं &c., and Dinakara explains: "दक्षिणं हस्तं तूणीरस्य मुखे व्यापारयन् नालक्ष्यत * * * न वामं हस्तं प्रसारयन् ज्ञातः &c." Vallabha too explains in very much the same way. It is quite unnecessary, however, to understand, as does Dinakara and also Vallabha, "प्रसारयन्" as a participle to govern वामं हस्तं. The construction appears to be दक्षिणं हस्तं तूणमुखे व्यापारयन् नालक्ष्यत, वामं हस्तं तूणीरमुखे व्यापारयन् नालक्ष्यत. He was seen putting neither the right nor the left hand into the mouth of the quiver, so great was his agility: the arrows that shot from his bow were not taken out from the quiver and put to the bow but the latter itself seemed to produce and send them forth. The quiver being hung on the back with its broad mouth coming up to the shoulders, its contents could be taken out as well by the right as by the left hand. Moreover the instrumental तूणीरमुखेन must tell considerably against Mallinâtha's explanation. And it is not quite probable that the poet would use the word *vâma* in a sense that is so liable to be misunderstood, and not in a sense that it would seem to bear when used in a phrase like the present.—सकृदाकृष्टा मौर्वी, though in point of fact the bowstring was drawn tight up to the ear each time that arrows were extracted from the quiver.

P. 215. ST. 55.—व्यक्तोर्ध्वरेखा. Dinakara; "व्यक्तोर्ध्वरेखा इत्यनेन छिन्नशिरसो रेखात्रयं जायत इत्युक्तम्."

P. 216. ST. 58.—प्रियंवदात्मागमम्. See above Canto V. St. 57.

P. 216. ST. 60.—प्रियोपचारसे. It is not clear what is the propriety of this epithet here, unless it be that the lip that was thought worthy of a kiss by such a beautiful damsel as Indumatî should be too delicate to blow the conch. It cannot be imagined that the victor, after he saw his enemies lulled to sleep, went and kissed his bride and then blew the conch, because that would not tally well with her great bashfulness that is described

below, much less can it be supposed that she came up of her own accord and congratulated her husband with a kiss. Both Dinakara and Vallabha, understanding the epithet in the same sense as Mallinâtha, are at great pains to explore the legality according to the Kâmas'âstra of Indumatî having kissed her husband so soon after the marriage, *i. e.* before twelve nights are passed from the celebration of it.

P. 217. ST. 61.—तं सन्नद्धारुं ददृशुः स्वयोधाः. Mark the use of स्वं here, which though a reflexive pronominal adjective is nevertheless not so reflexive in its character as its Latin equivalent *suum*. The poet would, however, have used the word more in conformity to its sense, if he had said, as he probably meant, स सन्नद्धारुर्ददृशे स्वयोधैः.—पङ्क्तानाम् *scil.* सरसि स्थितानाम्.

P. 218. ST. 64.—वैदर्भि परान्पश्य मयानुमतासि. Cf. Dinakara: "परान् शत्रून्पश्य। परपुरुषान्कथं पश्यामीत्यत आह। मयानुमताऽनुज्ञातासि मदनुज्ञया पश्येत्यर्थः ॥." Since मयानुमतासि does not appear capable of bearing any other sense than that given by Dinakara, it may be inferred that in the time of Kâlidâsa there prevailed, as does now, the notion that women should not see the faces of other males than their husbands.

P. 219. ST. 67.—इति शिरसि वामपादमाधाय. इति is not to be understood as referring to only what Aja did after he left Kundinapura and during the action between him and the other Princes, but generally to everything that he did including his victory over them: and so वामपादं शिरसि आधाय should not be taken literally, but only in the sense of "having beaten down." Dinakara in vain tries to justify the use of उदवहत् in this stanza, taking as he does the first line to refer simply to Aja's victory over the Princes in the fight: "ननु विवाहस्य पूर्वमेव जानत्वात् कथमिदानीमुदवहदिति प्रयोगः। उच्यते। प्रबलनरवैरिनिवहविजयादिदानीमेवेन्दुमतीलाभाद्विवाहोभूत। यदि तान् शत्रून्न व्यजेष्यत् तर्हि तैरिन्दुमत्यपहारे कृते विवाहोप्यकृत एव स्यादिति भावः.

CANTO VIII.

P. 221. ST. 1.—विवाहकौतुकं बिभ्रत एव तस्य. Kautuka is the name of the thread-ring worn by the husband round the wrist before the commencement of the marriage ceremonies. There are no express injunctions as to the number of days that it should be worn after the marriage. It is generally thrown away after the third day since the celebration of the marriage rite. It might, however, be worn for three or twelve days, or for a year, which is the longest term prescribed for the married pair to observe celebacy after marriage: Conf. Âs'valâyana Sûtra Adh. 13, Khaṇ. 8: अस ऊर्ध्वमक्षारालवणाशिनौ ब्रह्मचारिणावलंकुर्वीणाविधःशायिनौ स्याताम् त्रिरात्रं द्वादशरात्रं संवत्सरं वा। In the present passage विवाहकौतुकं बिभ्रत एव is simply meant to signify that the prince was invested with the administration of his father's kingdom almost immediately after his marriage with Indumatî.

P. 222. ST. 4.—अथर्ववित्पुरोधाः. After the necessary sacrifices in connection with the coronation ceremony are offered, and the various rites appertaining thereto are performed, verses from the Atharvaveda are recited, bearing upon the long life of the newly crowned king and the prosperity of his kingdom, and invoking the blessings of the gods upon him, praying for safety to him from his enemies and freedom from dangers, and lastly invoking the gods to make him invincible by his foes. The verses bearing upon the last begin with यः सपत्नो योसपत्नो यश्च द्विषच्छयति नः देवास्तं सर्वे धूर्वन्तु. "Whoever, whether friend or foe or whether a hater, surpasses us, may all the gods destroy him." See *Râjanîtimayûkha*, Râjâbhishekaprayoga, by Nîlakaṇṭhabhaṭṭa son of S'ankarabhaṭṭa.

P. 223. ST. 6.—द्वयमेव. Cf. Dinakara: "विनयेन अस्यैव नवं यौवनं [विभो] | यौवने विनयस्तु दुर्लभः | अयं तु प्राप्तैश्वर्यो यौवनेपि विनयवानासीदिति भावः." Translate: 'Only two things being joined to two other things respectively looked more beautiful by their connection: viz. the prosperous kingdom inherited from his father, by its union with Aja, and his youth by its union with his virtues.' The force of एव is, that no union of two other things ever appeared so beautiful as that of Raghu's kingdom with Aja, except the union of his (Aja's) youth with his virtue: or *vice versâ*, no union of two other things appeared so beautiful as that of Aja's youth with his virtue, except the union of his father's kingdom with himself.

P. 223. ST. 7.—महाभुजः, 'although powerful.'

P. 227. ST. 16.—यतिपार्थिवलिङ्गधारिणौ. The emblems of royalty are: the sceptre, the Châmara, the Fan, the Conch, the white umbrella, the crown, the throne &c., &c., and those of a Yati or recluse: the staff, the Kamaṇḍalu, the Kaupîna, the wearing of clothes dyed red-yellow, want of the usual crown-hair and of the Brahmanical thread.

P. 227. ST. 17.—नीतिविशारदैः, 'well versed in politics.'

P. 228. ST. 20,—अचिरेश्वरः *i. e.* नवो भूपतिः 'the new king.'—दहने स्वकर्मणाम्. For if the actions or rather their effects be not annihilated, transmigration would be necessary for the purpose of enjoying the good and suffering the bad results of them.

P. 229. ST. 22.—योगनिधेः 'from the practice of holy contemplation.' Cf. Dinakara: "योगश्चित्तवृत्तिनिरोधस्तस्य विधिः करणं तस्माद्योगविधेः. &c. * * * केचित्तु जीवात्मपरमात्मनोः संयोगे योग इत्याहुः."

P. 230. ST. 24.—तमसः परं पुरुषं, 'the spirit that is beyond or free from darkness,' *i. e.* union with the divine spirit.

P. 231. ST. 25.—यतिभिः सार्धम्. I am not aware of any authority which prescribes that the obsequies of a recluse should be performed in company with or by the aid of recluses.—अनग्निम्, *i. e.* he buried and did not burn the body. To this day the bodies of ascetics are buried and are never burned.

P. 231. ST. 26.—हि. This explains पितृभक्त्या.

P. 231. ST. 27.—परार्थ्यगतेः पितुः अशोच्यतामुद्दिश्य, 'on the ground that his father's death was not an event to be lamented, because that he had attained the highest state.' उद्दिश्य, 'as regards,' 'regarding,' should here be construed with "शमिताधिः."

P. 233. ST. 30.—स्वधाभुजाम् "स्वधापूर्वं यद्दत्तं कव्यादि तद्भुञ्जन्तीति स्वधाभुजाम्," Dinakara.

P. 234. ST. 32.—मरुतां पालयिता इन्द्रः. In the hymns of the Rigveda, the oldest part of the Sanskrit Literature, the Maruts are not gods in general, but the name is restricted to a particular class of them, the storm gods. They are there represented as independent of Indra, whom they sometimes assist in the achievement of his exploits over the Cloud and are his friends but are not ruled over by him. Later writers applied the name Maruts to the gods in general, and as Indra was made the king of the gods, he very easily came to be called मरुतां पालयिता.

P. 234. ST. 33.—रवेरुदगावृत्तिपथेन, 'by the path of the sun's return from the north' *i. e.* from north to south, and in the sky, not along the ground.

P. 234. ST. 34.—अधिवासस्पृहयैव. Cf. Dinakara: "अधिवासो गन्धपुष्पादिकृतः संस्कारः तद्वाञ्छयैव | अनया स्रजा अहमपि संस्कृतो भवामीत्याशयेन. * * * यद्यप्यातोद्यशब्दश्चतुर्विधे वाद्ये वर्तते तथाप्यत्र प्रकरणाद्वीणावाची."

P. 235. ST. 35.—पवनावलेपजम् 'caused by the insult given by the Wind.' "वातंपराभवभवं," says Vallabha.

P. 235. ST. 38.—करणोज्झितेन 'forsaken by the senses,' *i. e.* insensible. Dinakara appears to be more correct than Mallinâtha: "करणानीन्द्रियाणि तैरुज्झितेन त्यक्तेन."

P. 236. ST. 40.—प्रतिकारविधानम्, 'the application of a remedy.'

P. 238. ST. 43.—कैव कथा शरीरिषु. "What indeed need be said as to those that have (frail) bodies?" एव does not turn the sentence from an interrogative into an affirmative one, but simply strengthens का. Dinakara reads शरीरिणाम्.

P. 238. ST. 44.—किमिव, the same as किं strengthened by इव in its inclusive force, which it has in the present passage.—प्रहरिष्यतः 'wishing to strike.' The future participle in Sanskrit has, as in Latin, a desiderative sense.

P. 238. ST. 45.—अत्र 'in the case of Indumatî's death.

P. 240. ST. 49.—यदि अन्वगात्. Aja does not know that it did, as he fell insensible and was brought to his senses afterwards.—आत्मकृतेन, construe with प्रबलाम्.

P. 240. ST. 50.—स्वेदलवोद्गमः equivalent to उद्गतस्वेदलवाः.

P. 241. ST. 51.—ननु शब्दपतिः क्षितेरहम्. A play upon the word पतिः.

P. 241. ST. 53.—गुहागतं तमः, the darkness that is in the caves in which those creepers stand.—नक्तम्. Cf. Dinakara: "हिमाद्रावोषधयो नक्तं प्रकाशन्त इति प्रसिद्धिः" Cf. also Kumârasambhava, Canto I. St. 10.

P. 242. ST. 55.—दयिता दन्दह्यचरं पतत्त्रिणं (पुनरेति). See Mâlavikâgnimitra Act V. St. 9, and our note *ad loc.*—विरहान्तरक्षमौ. Dinakara's explanation appears to be better than that of Mallinâtha. He says: "विरहस्य वियोगस्य अन्तरमवधिं क्षमेते इति तादृशौ," 'able to bear the interval of separation.'—अत्यन्तगता, 'altogether gone' *i. e.* gone to return no more.

P. 243. ST. 59.—मामवेक्ष्य, 'for my sake'; lit. 'looking at me,' 'having regard for me.'

P. 243. ST. 60.—मिथुनं परिकल्पितं त्वया सहकारः फलिनी च. The matching of a tree with a creeper, and even the celebration of a mock marriage between them is a very favourite idea with the poets. The reader will recollect the affecting scene where S'akuntalâ bids farewell to her favourite creeper and the reply that Kaṇva makes: संकल्पितं प्रथममेव मया त्वदर्थं भर्तारमात्मसदृशं त्वगुणैर्गतासि। अस्यास्तु संप्रति वरं त्वयि वीतचिन्तः कान्तं समीपसहकारमिमं करिष्ये. S'ak. Ac. I.

P. 244. ST. 61.—कृतदोहदस्त्वया. Dinakara: "सुन्दरीचरणपातेनाशोकः पुष्पतीति प्रसिद्धिरतः पादघात एवाशोकस्य दोहद इत्यर्थः." Cf. also Mâlavikâgnimitra Act III. pp. 43-53 of our Edition.—अलकाभरणं, 'which

should have, were you living, adorned your hair.'—निवापमाल्यताम्. On this compare the following: "एतस्मिन्काले गन्धमाल्यधूपदीपाच्छादनानां प्रदानम्." Âs'valâyana Sûtra, S'râddha Prakaraṇa, Adh. 16, Khaṇḍa 8.

P. 245. sr. 63—विलासमेखला 'a fancy zone,' *i. e.* a zone or girdle made of flowers to be worn in place of the usual one of gold &c.

P. 245. sr. 64.—प्रतिपच्चन्द्र इव Cf. Dinakara: "वर्धिष्णुत्वात्सकलोकैरौत्सुक्येन दृश्यमानत्वाच्च." He goes on to say: प्रतिपच्चन्द्र इत्यत्र प्रतिपत्सामान्यलक्षणया द्वितीयाचन्द्रो विवक्षितः | यद्यपि प्रतिपदापि चन्द्रकलासि तथाप्यदृश्यमानत्वान्न युज्यते | उक्तं च भारविना (sic.) प्रतिपच्चन्द्र इव प्रजा नृपमिति. Mallinâtha explains प्रतिपत्तिनिष्ठुरः as the predicate of व्यवसायः, and interprets the whole passage as 'although there are reasons why the व्यवसायः should not be प्रतिपत्तिनिष्ठुर, still it is so.' Both Dinakara and Vallabha also take प्रतिपत्तिनिष्ठुरः predicatively. The former says, "इत्येतत्तितयं यद्यपि जीवितालम्बनं वर्तते तथापि ते व्यवसायो मरणोद्योगः प्रतिपत्तौ प्रीतौ निष्ठुरः क्रूरः पराङ्मुख इत्यर्थः." The latter says, "तथापि ते तव व्यवसायः प्रतिपत्तिनिष्ठुरः स्वभावनिर्दयः." What Aja means, however, appears to be different. He says that 'although there were reasons why Indumatî should not be in haste to leave her friends, her promising boy and himself who loved her so exclusively, she still formed the cruel resolution to leave them. We should therefore translate: 'These your friends are partakers of your joys and sorrows; this your son is (young and hopeful) like the new moon; I love you exclusively; and yet you have made a resolve opposed to all affection.'

P. 245. sr. 65.—धृतिरस्तमिता रतिश्च्युता, 'all love is at an end, pleasures are no more.'

P. 246. sr. 67.—मदाननार्पितम्, should rather be interpreted मदाननेऽर्पितम् than in the manner of Mallinâtha. The wine was taken by Aja in his mouth and was thence directly transferred into that of Indumatî. The drink that she would now obtain was merely the oblation of water, soiled by his tears, and that too would not,

lik the wine, be given from his mouth into hers, but would be sent from one world to another.—अनुगास्यसि. Indumatî used when alive to *drink after* (अनु पा) Aja.

P. 247. ST. 70.—कथंचित् 'with difficulty.' 'बलात्कारेण,' says Dinakara.—कृतान्त्यमण्डनाम्. Vallabha reads तदन्त्यमण्डनाम् and interprets "तदेव कृत *i. e.* (कृतं ?)-मण्डनं यस्याः सा ताम्." Dinakara appears to have read with Vallabha. For he says: "तदा क्रियमाणमन्त्यं प्रेतोचितं मण्डनं यस्याः सा तदन्त्यमण्डना | यद्वा | सैव देवस्यगन्त्यं मण्डनमिति ताम्." As Indumatî died while her husband was alive the final decoration alluded to in the text was that, or something similar to that, to which she was entitled when alive as the wife of a living husband. The funeral decoration of the body prescribed by Âs'valâyana is as follows: प्रेतं स्नपयित्वा नलदेनानुलिप्य नलदमालां जपामालां वा प्रतिमुच्य मूलतो हतवाससः पादमात्रमवच्छिद्य क्षौमेण प्रत्यगग्रेण प्राक्शिरसमाविः पादमाच्छादयेयुः परिधानीयं चान्यद्बध्नुः. Grihya Paris'ishṭa Adh. III. Khaṇḍ. 1.

P. 248. ST. 72.—दशाहतः परे महर्द्धयो विधयः. See the note on पुर एवोपवने below. दशाहतः परे, 'after the ten days.' Mallinâtha's explanation of दशाहतः परे seems to be correct. It is not clear what is the particular rite called दशाह, if any is so called, that is referred to by Vallabha, who says, "दशाहोत्र विधिविशेषः न तु दश दिनानि." Dinakara interprets महर्द्धयः as "भूरिदक्षिणाः"—पुर एवोपवने. There are two kinds of ceremonies constituting what is called the "antyeshṭi" or funeral rites. The first class of ceremonies are those that are performed during the period of mourning, *i. e.* up to the 10th day. These must be performed in the burning ground (श्मशान). The other class of ceremonies are performed after the 10th day and these are the ceremonies here referred to. They may be gone through at home, in a cowshed or a garden attached to the house. And the poet means that though Aja could have returned to the city and celebrated the ceremonies, to be performed after the 10th day, at home, he nevertheless performed them in the very

garden where Indumatî died, and returned home after every thing had been done. So great was his sorrow and reluctance to return alone to that house whence he had departed with his wife, and where he would now have to perform her funeral obsequies.

P. 249. ST. 73.—परिवाहमिवावलोकयन् &c. 'Seeing as it were the outflow of his sorrow.' परिवाह means the stream of water that passes through a sluice, and the poet means that the suppressed sorrow of Aja found its way out like water, that being dammed into a collection finds its way out through a sluice.

P. 249. ST. 74.—सवनाय दीक्षितः One who has undergone the initiative ceremony of a sacrifice is not permitted to leave the place where it is undergone, and where it is intended that the sacrifice should be performed, until it is finished. The sacrificer should remain in his seat every day at sunrise and sunset: "मा त्वान्यत्र दीक्षितविमितादादित्योभ्युदियाद्वाभ्यस्तमियाद्वा." Baudhâyana Sûtra, Somaprakaraṇa.

P. 249. ST. 75.—प्रकृतौ स्थापयितुम्. Cf. प्रकृतिस्थ, प्रकृतिस्थौ भू &c.

P. 250. ST. 77.—अजन्मनः पुरुषस्य पदेषु. Dinakara: भूमध्यान्तरिक्षस्वर्गेषु."

P. 251. ST. 79.—शमवेलाप्रलयोर्मिणा, 'breaking out from the barriers of Peacefulness, as does the great wave the barriers of the coast at the time of the great Destruction.' Dinakara: "कल्पान्ताब्धिकल्लोलतुल्येन." प्रलय means the final Destruction of the world brought about by a deluge as predicted by the Purâṇas; and a प्रलयोर्मि is a wave that will, according to the predicters, rise at that time. वेलाप्रलयोर्मि is a 'destructive wave breaking the barriers of the coast.'

P. 251. ST. 81.—कथकैशिकवंशसंभवा. On the Krathakais'ikas see note to St. 39. Canto V. See also Mâlavikâgnimitra, Act V. St. 2, and our note thereto.—विवक्षा. Dinakara appears to have read

the last half of the stanza thus: "उपलब्धवती तनुं जहौ सुखतः शाप-निवृत्तिकारणम् ॥"

P. 252. ST. 83.—उदये &c. Translate: 'Good Fortune having fallen to your lot, you avoided the censure of becoming and being called arrogant and thus by your self-restraint exhibited the effects of your sacred knowledge; now that [instead of good Fortune] Distress has befallen your soul, boldly exhibit the same again.' मदवाच्य is मदेन यद्वाच्यं तत्, anything censurable done through arrogance, the arrogance being in the present case that which good Fortune was likely to produce. Dinakara: "राज्याधिगमने यत्तवाकीर्तिनामभूत्तेन तत् श्रुतं प्रकटीभूतम् । साम्प्रतं त्वधिगतसंतापपरित्यागेन तच्छ्रुतमत्यन्तं प्रकटं कुर्वित्यर्थः ॥"

P. 253. ST. 84.—भिन्नपथाः &c. 'Of those that dwell in Heaven the conditions are different;' lit., 'the ways of those who enjoy the other world lie along different roads according to their respective actions.'—On the meaning of the epithet भिन्नपथाः the following is Dinakara's comment: "केचिन्मनुष्याः केचित्पशवः केचिद्रक्षांसि इत्यादि।"; which does not properly bring out what the poet means. Souls are nowhere described as transmigrating into bodies of different species while they are in Heaven, but they do so only on earth.

P. 254. ST. 87.—कुशलद्वारतया, 'regarding it (*i. e.* प्रियनाशम्) as the door which leads to blessedness.'

P. 254. ST. 88.—स्वशरीरशरीरिणौ &c. 'Since the connection and separation of our own body and soul are so well known, tell me why separation from external objects should at all distress a wise man.' 'स्व' is contrasted with 'बाह्यैः.' Dinakara reads श्रित for श्रुत.

P. 255. ST. 90.—शोकघने 'filled with grief.' The grief was so great that it occupied the whole of the space and left no room in it for the advice.

P. 255. ST. 91.—श्रवितथसूनृतेन तेन, 'by him whose words were not only agreeable but also true.' This epithet appears to be used here to show that in living some years after Indumati's

death Aja did not act contrary to his professions contained in his lamentation. Although he lived some years after her death he was yet अचिरप्रसूत, for he passed those years because his son was still an infant, 'सूनोर्बालित्वात्.'—सादृश्यप्रतिकृति. A dvandva compound.

P. 256. st. 93.—प्रायोपवेशनमतिः, 'desirous of starving himself to death.' प्राय or प्रायोपवेशन means 'refusing food and awaiting death.'

P. 256. st. 94.—जह्नुकन्या. Jahnu was a descendant of Purûravas, and son of Suhotra. Jahnu, "whilst performing a sacrifice, saw the whole of the place overflowed by the waters of the Ganges. Highly offended at this intrusion, his eyes red with anger, he united the spirit of sacrifice with himself by the power of his devotion and drank up the river. The gods and sages upon this came to him, and appeased his indignation, and re-obtained Gangâ from him, in the capacity of his daughter (whence she is called Jâhnavî)." See Wils. V. P. page 398.

CANTO IX.

P. 258. st. 1.—उत्तरकोशलान्. Two Kos'alas are generally mentioned, the उत्तरकोशलाः and the दक्षिणकोशलाः. The former was the country which formed the kingdom of Raghu and his descendants. See Wils. Vishṇu Purâṇa page 190, note 79.—समाधिना. Vallabha, धर्मार्थकामानामेकरूपतया, अविरोधेन.—महारथः Vallabha. निखिलयोधगुणसम-

न्वितः । उक्तं च । धनुर्वेदस्य तत्त्वज्ञः सर्वशास्त्रविशारदः सहस्रं योधयत्येकः स महारथ उच्यते.—यमवताम्. Vallabha: अहिंसा सत्यमस्तेयब्रह्मचर्यादयो यमाः.

P. 258. ST. 2.—नगरन्ध्रकर. For the legend relating to Kumâra having destroyed the Krauncha mountain, see Wilson's Vishṇu Purâṇa page 169, note 10. "Mahishâsura flying from the battle in which Târaka had been slain by Kârtikeya took refuge in a cave in the Krauncha mountain. A dispute arising between Kârtikeya and Indra as to their respective prowess, they determined to decide the question by circumambulating the mountain; the palm to be given to him who should first go round it. Disagreeing about the result they appealed to the mountain who untruly decided in favour of Indra. Kârtikeya to punish his injustice hurled his lance at the mountain Kraunch and pierced at once it and the demon Mahisha." Dinakara understands नगरन्ध्रकर to mean Paras'urâma. Vallabha says, नगौ कौञ्चक्रौञ्चौ तयो रन्ध्रकरौ भार्गवकुमारौ पर्शुरामकार्तिकेयौ तद्वदोजः &c.

P. 259. ST. 3.—वलनिषूदन. This should properly be read वलनिषूदन, the killer of *Vala*, or the *coverer* of the heavenly cows, *i. e.* the rain waters, from वृ to cover. In numerous passages of the Ṛigveda Indra is mentioned as having broken or destroyed Vala and thereby set free the cows: *e. g.* इन्द्रो यद्वज्री धृष्णमाणो अन्धसाभिनद्वलस्य परिधीन्. I, 52, 5. Also, यो हत्वा अहिमरिणात्सप्त सिन्धून् यो गा उदाजदपधा वलस्य II, 12, 3. And, इन्द्रो वलं रक्षितारं दुघानां करेणेव वि चकर्ता रवेण X, 67, 6. Vala was subsequently personified into a demon, the son of Anâyushâ and brother of Vṛitra. See Harivaṁs'a, Bhavishya Par. Adh. 241.—See also our note to Stanza 62, Canto II.—मनुदण्डधरान्वयम् equivalent to मनुराजान्वयम्. Manu is the name o the first king of Ayodhyâ, which was built by him. He was the son of Sûrya and brother of Yama. See Râmâyaṇa Âdi. 5. 1. Gorr. Ed.

P. 259. ST. 4.—क्षितिरभूत्कलवती. According to Dinakara, "एतेन दैवानुकूल्यमुक्तम्."

P. 260. ST. 6.—यमपुण्यजनेश्वरौ सवरुणौ अनुययौ. Dinakara: समतया यमं धनवृद्ध्या कुबेरं दुष्टनिग्रहेण वरुणमनुचकार. Varuṇa is a Vedic god. Among other qualities he is represented as a judge who punishes sin and seizes the wicked. The following passages (quoted from the St. Petersberg Lexicon) give Varuṇa's character as a judge: अनृते क्रियमाणे वरुणो गृह्णाति. Tait. Brâhmaṇa. I. 7, 2, 6. ईशो दण्डस्य वरुण: Manu 9, 245. वरुणो वा एतं गृह्णाति य: पाप्मना गृहीतो भवति, S'at. Brâhmaṇa. XII. 7, 2, 17. द्वौ संनिषद्य यन्मन्त्रयेते राजा तद्वेद वरुणस्तृतीय: Atharvaveda IV, 16. For the functions and duties of Varuṇa and Yama, see also Muir's Sanskrit Texts Vol. V.—पुण्यजनेश्वर, 'lord of the Puṇyajanas,' a race of spirits, named along with certain other kinds of them as in the following passage from the Atharvaveda, गन्धर्वाप्सरस: सर्पा: देवा: पुण्यजना: पितर:. Athar. Ved. VIII, 8, 15.

P. 262. ST. 12.—शमितपक्षबल:. पक्षबल is a mountain, and the epithet शमितपक्षबल refers to the legends that Indra clipped the wings with which mountains used in former ages to fly about and trouble the inhabitants of the world. These later legends themselves are based upon the earlier legends or allusions in the Vedas, where Indra is represented as having destroyed the mountains, the words expressing which idea are also used in the sense of clouds.

P. 263. ST. 13.—शतमख=शतक्रतु, 'possessed of a hundred intelligences or wisdoms.' शतक्रतु is a very old word, and क्रतु literally meant handiness, art, skill, wisdom. क्रतु also meant a sacrifice, as being an act done with skill or art. The mythe that Indra became the king of the gods by performing one hundred sacrifices took its origin in a misunderstanding of the real sense of the epithet शतक्रतु in those passages of the Veda where it occurs.

P. 263. ST. 14.—अनलकान् is, according to Dinakara, "भर्तृबलादलकरहितान्."

P. 264. ST. 16.—विसर्जितमौलिना. Dinakara: विसर्जितस्वकौ मौलिर्मुकुटो

येन । यद्वा । आधानकाले सोमे च वपनमित्यादि स्मरणान्मुण्डतशिरसा.—तमसासरयूतटाः Tamasâ is the name of a river that empties itself into the Ganges below Pratishṭhâna.

P. 265. ST. 17.—असमभासम्. Either from भास् *f.*, in which case it should be taken as an objective accusative governed by अभासयन्, or from भास *m.*, in which case it should be taken, with Mallinâtha, as an adverb.

P. 265. ST. 18.—अवभृथप्रयतः, "अवभृथे यज्ञान्तस्नाने," Dinakara. See our note to St. 31, Canto XI.—नमुचेररये. *scil.* "यज्ञे समागताय," Vallabha. Namuchi is the name of a Demon with whom Indra waged war. Cf. Ṛigveda I, 53, 7. इन्द्र निबर्हीयो नमुचिं नाम मायिनम्.

P. 265. ST. 19.—तमपहाय, 'except him.'—अलाघवम्, 'liberal.'

P. 265. ST. 21.—रूरुधिरे, 'were suppressed.'

P. 267. ST. 22.—मगधकोशलकेकयशासिनाम्. On Magadha, see note on St. 31, Canto I. above.—केकय. It is not known with certainty what part of India corresponds to the country of the Kekayas. According to the Râmâyaṇa it would seem to have lain west of the river Vipâs'a. See Wils. Vishṇu Purâṇa p. 189. n. 65.

P. 267. ST. 23—तिसृभिः शक्तिभिः, "प्रभवोत्साहमन्त्रजाभिः," Dinakara; who further remarks "एवकारेण शक्तीनामपि प्रियतमत्वं द्योत्यते". But the force of एव seems rather to be this, that 'Das'aratha with his three beloved wives appeared like Indra, the god with the bay horses, who had descended to the earth incarnate *accompanied* only by the three powers, with the desire of ruling over the world.'—हरिहयोगविचक्षणः should be taken to qualify both असौ and हरिहयः.

P. 267. ST. 24.—समावृते, 'returned.'

P. 267. ST. 25.—धनदाध्युषितां दिशम्, *i. e.* the north, which is presided over by Kubera, the god of riches.

P. 267. ST. 26.—कुसुमजन्म, &c. Translate: 'There was first the blowing (lit. birth) of flowers; then there were sprouts of young leaves; then there were heard the humming of bees and

the notes of the cuckoos: in this order did Madhu, who descended incarnate to the earth, exhibit himself.' आविरभूत् cannot be taken with कुसुमजन्म, नवपल्लवाः or षट्पदकूजितम्, as the verb and the absolutive must have the same nominative. Dinakara comments as follows on this stanza: प्रथमं कुसुमानां जन्माभवत् जन्मानन्तरं नवपल्लवाः तदनु षट्पदानां भृङ्गाणां कोकिलानां च कूजितं । यतः कुसुमप्रिया भृङ्गाः किशलयलोलुपाः कोकिलाश्चात एव पुष्पाणि पल्लवांश्चाधिगम्य चुकूजन्त इति भावः ॥ इति ..... वसन्तो ..... यथाक्रममाविरभूत् ॥ क्वचिदास्रशाल्मलिप्रभृतीनां कुसुमजन्मानन्तरं नवपल्लवाः तदनु षट्पदानां भृङ्गाणां कोकिलानां च कूजितम् । .....

P. 269. ST. 28.—दुःसहम्, to be taken in a passive sense, 'that could be borne with difficulty.'—तावत्, 'as yet,' 'just then.'

P. 270. ST. 30.—नीरपतत्रिणः, *scil.* हंसाख्याः. मधुसंभृताम् मकरन्दनिर्भराम्, Dinakara; who further says नीरपतत्रिणस्तु स्थलनलिनीमत्यमकरन्दा नाभिलषन्तीति सरोग्रहणम्. What the poet means to say is, that on the arrival of Spring the lotus became rich in the nectar and the geese fed upon it. In saying this he pays a compliment to Das'aratha with whose wealth, freely open to the needy, he compares the richness of that plant.

P. 270. ST. 31.—The poet simply wishes to say that the flowers of the As'oka which blow only in Spring were used by women to adorn their hair, and young sprouts of leaves, also a product of the season, to adorn their ears, and both the flowers and the young sprouts of leaves so used maddened their lovers with passion. स्मरदीपन is predicated of both कुसुमम् and किसलयप्रसवः.

P. 270. ST. 32.—कुरबका &c. Translate: 'The Kurabakas, which appeared like ornamental leaves painted in amatory sports on the person of the Vernal Beauty by her lover the Spring, and which were liberal in giving nectar to the Bees became the cause of their humming.' On the "ornamental leaves" painted on a young woman's person, see Mâlavikâgnimitra, Act III. St. 5, रक्ताशोकरुचा &c.

P. 272. ST. 35.—सलयैरिव पाणिभिः 'as if with hands gesticulating [in consonance with the song.]'

P. 272. ST. 36.—पतिषु. Mallinâtha takes this locative with रसखण्डनवर्जितम्, and translates 'without interruption to their love towards their husbands.' Dinakara's explanation appears more correct, रसस्य खण्डनं भङ्गस्तद्रहितं यथा स्यात्तथा रमणेषु निर्विविशुः .... भर्तृवदनस्थं मद्यं पिबन्ति स्मेत्यर्थः. He immediately remarks, however, अत एव रसखण्डनविवर्जितत्वम्. The phrase अत एव, referring as it does to पतिषु निर्विविशुः or to भर्तृवदनस्थं मद्यं पिबन्ति स्म, is made clear by the manner in which he interprets ललितविभ्रमबन्धविचक्षणम्, which according to him is equivalent to ललिता विभ्रमसहिता ये बन्धाः सुरतविशेषाः तत्र कुशलम्. But it is likely that by the epithet ललित &c. the poet merely means, as Mallinâtha says, 'highly tending to produce amatory sports;' and by रसखण्डनवर्जितम्, 'not so excessively and intemparately as to render them unable to enjoy the company of each other.'

P. 272. ST. 37.—स्मितचारुतराननाः Dinakara, after remarking that Hâsyarasa recognises two kinds of smiling, quotes the following definition of *smita* from a work called Nâtyalochanam:—ईषद्विकसितैर्गण्डैः कटाक्षैः सौष्ठवान्वितैः अलक्षितद्विजद्वारमुच्यमानं स्मितं भवेत्—श्लथशिञ्जितमेखलाः. If the मेखलाः or zones were not loosened they would not be ringing with the bells, hence the propriety of श्लथ.

P. 273. ST. 38.—मधुखण्डिताः. The play is upon the word खण्डिता, which is defined as follows:—निद्राकषायमुकुलीकृतताम्रनेत्रो नारीनखव्रणविशेषविचित्रिताङ्गः यस्याः कुतोपि गृहमेति पतिः प्रभाते सा खण्डितेति कथिता कविभिः पुराणैः. Dinakara: अन्यापि प्रियेण खण्डिता नायिका पाण्डुमुखी क्षीणा भवति.

P. 274. ST. 40.—दधुरर्हितम्. Mallinâtha's interpretation is ingenious (पतिभिरर्हितं दधुः) but is not perhaps borne out by the text. Such a word as पति so important in the present passage can hardly be said to be left by the poet to be understood. It is likely that the poet means nothing more than केशपाशे मादधुर्दधुश्च, 'young women stuck the flower in their hair and bore it there

as an ornament.'—प्रतिनिधिः कनकाभरणस्य, 'that was to Vernal Beauty an ornament made of gold.'

P. 274. ST. 41.—तिलकः प्रमदामिव. Cf. Dinakara: "यथा मृगनाभि-(*i. e.* कस्तूरी)-बिन्दुरम्यस्तिलको विशेषकः स्त्रियं शोभयति तथेत्यर्थः"

P. 274. ST. 42.—स्मितरुचा, *i. e.* विकासकान्त्या.—किसलयाधर &c. Both Dinakara and Vallabha read किसलयसंगतया, and the latter remarks किसलयमेवाधरस्तेन संगतया पल्लवोष्ठे कृतलौहित्यया.—कुसुमसंभृतया=पुष्पप्रकरपुटया, according to Vallabha.

P. 275. ST. 43.—अरुणरागनिषेधिभिः=कौसुम्भलाक्षादिभिः," says Dinakara. Literally निषेधिभिः means प्रत्यादिशद्भिः, 'asking to stay behind or not to go ahead, surpassing.'—यवाङ्कुरैः. See *Suprá*, note to Canto VII. St. 24.

P. 275. ST. 45.—ध्वजपटं मदनस्य धनुर्भृतः, 'the banner-cloth of Madana armed with his bow,' *i. e.* which serves as a cloth for Madana's banner when he sets out, bow-armed, on his expedition to conquer the world. Dinakara translates धनुर्भृतः by अभिषिषेणयिषोः, and Vallabha by अभिषेणयतः, *i. e.* 'when he wishes to march out on an expedition.' Dinakara says on ध्वजपटम्, "स्मरस्य ध्वजवस्त्रं, लोकवशीकरणात्."—मुखचूर्णम्="मुखामोदार्थं सुगन्धिद्रव्यविशेषः," Dinakara.

P. 276. ST. 46.—पटुरपि, "धीरोपि, दोलाखेलनकुशलोपि," says Vallabha.

P. 277. ST. 48.—विलासवतीसखः, 'accompanied by his wives,' a Bahuvrîhi compound. See our note on St. 48, Canto I.—मधुमत्. Madhu was one of the two demons मधुकैटभौ, so often alluded to as having been killed by Vishṇu. Vishṇu was asleep on the body of his Snake at a time when the whole universe had been deluged by the confusion of the four oceans. There then arose a lotus from Vishṇu's navel, and from the navel arose Brahmâ while Vishṇu was asleep. There then suddenly approached two demons, Madhu and Kaiṭabha, who began to threaten Brahmâ. Brahmâ shook the lotus he was sitting on, and there-

by awoke Vishṇu. Vishṇu then killed the demons. See the mythe given at length in Mahâbhârata Vanaparva Adh. 202.

P. 277. ST. 49.—भयरूषोश्च तदिङ्गितबोधनम्, "भीतस्य जन्तोः इत्थं चेष्टितम् क्रुद्धस्येत्थमिति तच्चेष्टावगमनं कुरुते" says Vallabha.—श्रमजयात्, 'on account of the defeat of fatigue' *i. e.* by hardening the body by exercise, so that it may not give way when fatigued.

P. 278. ST. 50.—वैषभृत्. Cf. Dinakara, "मृगप्रचुरं वनं मृगवनं मृगया-भूमिस्तदुपयोग्यो यो वेषो लघुकृष्णकञ्चुकादिः ..... गुरुधनुस्त्रेधीवनं न संभवति शुक्लधनुस्त्रावलोकनेन मृगा दूरत एव पलायन्त इत्यनस्तथा वैषमकार्षीत्."—कण्ठनिपक्त &c. The usual place of the bow is round the shoulder, but it was hung on the neck on this occasion that, according to Dinakara, no time might be lost when the game had to be shot: मृगवधे कालक्षेपो मा भूदिति भावः."—स वितानमिवाकरोत्. The second interpretation of Mallinâtha appears to be more correct than the first. सवितानमिवाकरोत् 'adorned, as it were, the sky with a canopy or ceiling.'

P. 278. ST. 51.—वनमालया, is not a wreath of *flowers* only, but one made of flowers and leaves, 'पुष्पैः पल्लवैश्च ग्रथिता माला वनमाला," says Dinakara. Such a garland is sacred to Vishṇu, who is therefore called वनमाली.

P. 279. ST. 54.—त्रिदशायुध, 'the weapon of the thrice ten [gods]' *i. e.* the rainbow, supposed to be the weapon of the gods, and particularly, of the god Indra. The usual number of the gods is thirty-three, and not thirty. The thirty-three are thus made up: the twelve Âdityas, the eight Vasus, the eleven Rudras, and the two As'vins. Authorities are at variance, however, as to the components of the number thirty-three. See Muir's Sanskrit Texts Vol. V. page 9. It is not clear how the number thirty is made up. The appalling number of thirty-three crores, assigned in modern times, to the gods doubtless took its origin in the number thirty-three mentioned in the Vedas.

P. 280. ST. 55.—कृशगर्भमुखम. Cf. S'âkuntala Act I. शष्पैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा &c.

P. 280. ST. 56.—श्यामीचकार, 'blackened.' This refers to the proverbial blackness of the eyes of deer. On the image, see St. 46, Canto II.

P. 282. ST. 60.—वृक्षेषु विद्धमिषुभिर्जघनाश्रयेषु आत्मानं न विविदुः., *i. e.*, they did not know that they were pierced through by his arrows, which, passing through their loins, penetrated into the trees against which they were leaning and thereby fixed them to those trees.

P. 282. ST. 61.—अभिघातरभसस्य. Cf. Dinakara: "अभिघाते ताडने रभसस्य सोत्तालस्य."

P. 283. ST. 63.—फुल्ल &c. Dinakara's interpretation of the line is: यथा वायुना नुन्नाः (he appears to have read °नुन्नाः for °रुग्णाः) प्रेरिताः फुल्लानामसनवृक्षाणामग्रवल्लयः प्रान्तशाखा भवन्ति तथोड्डयलसटत्वाद्घ्राणप्रेरितमुखत्वाच्च व्याघ्रान् तृणीचकार.—वायुरुग्णान्, 'broken by the wind.' The force of the epithet, if we adopt Mallinâtha's interpretation, would seem to lie in the similarity that a branch of the tree, when in full red blossoms, broken by the wind and falling down, would bear to the rushing of a tiger on one's person. I am not sure that वायुनुन्नान् is not a better reading. On the epithet रुग्णान्, however, Conf. Mahâbhârata Âdi Par. Adh. 19. St. 1170, ततोऽसुराश्चक्राभिन्ना वमन्तो रुधिरं बहु असिशक्तिगदारुग्णा निपेतुर्धरणीतले.

P. 284. ST. 65.—कुटिलनखाग्रलग्नमुक्तान् "कुटिलेषु नखाग्रेषु गजकुंभकुम्भस्थलविपाटनवशाल्लग्ना मुक्ता येषां ते तान्," Dinakara. Cf. Kumârasambhava Canto I. St. 6. According to the poets the sources of pearls are (1) the rain, (2) the fish—a species of it that contains pearl-like round globules of a stony nature in their heads, (3) the snake, (4) elephants of superior species, (5) the conch, (6) the wild boar, (7) the pearl oyster, and (8) the Bamboos. The following verse embodies them: जीमूतमत्स्याहिकरीन्द्रशङ्खवराहशुक्त्युद्भववेणुजानि । मुक्ताफलानि प्रथितानि लोके तेषां तु शुक्तिप्रभवैव भूरि ॥.

P. 285. ST. 66.—सितबालैर्वियोज्य, 'depriving them of their white tails.' The white Chamarî is a token of royalty. See Canto II. St. 47.—शान्तिं जगाम, 'contented himself with.'

P. 286. ST. 69.—सचिवावलम्बितभुरम्. °भुरम् is here equivalent to °राजभुरम्, °राज्यभारम्, 'the administration of his kingdom.'—अनुबन्धसेवया, "अत्यन्ततत्परतया" (Dinakara), 'by constant enjoyment,' to be taken actively as regards नराधिपम्.

P. 286. ST. 70.—ज्वलितमहौषधिदीपिका. 'Furnished with the lamps of excellent creepers burning with light.' See Kumâra-sambhava Canto I, Sts. 2, 10.

P. 286. ST. 71.—तटुपटहध्वनिभिर्गजयूथकर्णतालैः. This seems to mean that the lobes of the ears of the elephants, beaten as they were at regular times on the large cavities of the ears, produced a sound which resembled that of a drum. There is perhaps not much to object to in the simile, as the cavities of the elephants ears are large and the flat lobes flapping against them proportionately wide, and may beat a sound that to the poet's imagination may appear like that of a drum. By adopting Mallinâtha's interpretation of ताल, we compare the sounds of elephants' flappings to that of the musical instrument called ताल, which again appeared like that of a sonorous drum, *i. e.* a simile in a simile, which is absurd.—वन्दिमङ्गलानि, such as those at the end of Canto V.

P. 287. ST. 72.—तपस्विगाढाम्, "मुनिजनाक्रान्ताम्" (Vallabha), "तपस्विभिः संकुलाम्" (Dinakara), 'crowded by ascetics.'—विपिने अलभ्यमाणः = तरुलतागुल्मगहने देशे अनुचरैरलभ्यमाणः.

P. 287. ST. 74.—Dinakara: "ननु वन्यगजहननं राज्ञामविहितमतस्तत्र गजहननबुद्ध्या कथं शरान् चिक्षेप इत्याह नृपतेः &c."—विलक्ष्य, (Vallabha reads अविमृश्य), 'thoughtlessly,' 'carelessly.'—रजोनिमीलिताः, 'blinded by passion.'

P. 288. ST. 75—मुनिपुत्रम्. This was S'ravaṇa. The names of his parents are not mentioned in the Râmâyaṇa, where see Ayodh. Sarg. 66. Gorr. Ed.

P. 288. ST. 76.—द्विजेतरतपस्विसुतम्. 'The son of an ascetic belonging to none of the first three orders.' The word *Dvija*

(twice born) includes, besides Brâhmaṇas, Kshatriyas and Vais'yas. The young ascetic therefore here accidentally shot belonged to a caste lower than the Vais'yas.

P. 287. ST. 77.—ताभ्यां तथागतमुपेत्य तमेकपुत्रम्. Vallabha interprets: ताभ्यां तथागतं मरणावस्थां प्राप्तं तमेकपुत्रमुपेत्य ज्ञापयित्वा अज्ञानतः अकामतः नृपतिः स्वचरितं शशंस. Dinakara understanding the passage like Mallinâtha has: तथागतं वेतसवनाच्छन्नं तमेकपुत्रमित्युद्दिश्य अज्ञानतो गजबुद्ध्या विहितं स्वीयं चरितं नृपस्ताभ्यां तन्मातापितृभ्यामवादीत्. Mallinâtha's interpretation appears to be correct. It is very doubtful whether उपेत्य can be correctly used in the causal sense of अवगमय्य 'having informed,' 'having caused to understand.'

P. 287. ST. 78.—हस्तार्पितैर्नयनवारिभिरेव. Dinakara remarks: "जलेनैव हि शापो दीयते." A curse or imprecation, like a gift, is given with water in the hand let down as soon as the last word of the imprecation is uttered. Conf. the Bhâgavata Purâṇa I. 18. 36. इत्युक्त्वा रोषताम्राक्षो वयस्यानृषिबालकान् कौशिक्यापः उपस्पृश्य वाग्वज्रं विससर्ज ह. Again *ibid.* IX., 9, 23. सोऽपोऽञ्जलिनादाय गुरुं शप्तुं समुद्यतः.

P. 291. ST. 81.—गतघृणः: &c. 'What shall this cruel man, who deserves death at your hands, do for you?'—एवान्हुनाज्ञापयतः: *i. e.* he begged that a funeral pile should be prepared for him and fire set to it, in order that he and his wife might immolate themselves on it along with the body of their son.

P. 291. ST. 82.—और्वोमेवाम्बुराशिः: "Aurva was a sage, the grandson of Bhṛigu. When the sons of king Kṛitavîrya persecuted and slew the children of Bhṛigu, to recover the wealth which their father had lavished upon them, they destroyed even the children in the womb. One of the women of the race of Bhṛigu in order to preserve her embryo, secreted it in her thigh (Ûru) whence the child on his birth was named Aurva: from his wrath proceeded a flame, that threatened to destroy the world; but at the persuasion of his ancestors he cast it into the ocean, where it abode with the face of a horse." See Wils. Vishṇu Purâṇa P. 290, n. 1.

The mythe of the Aurva fire residing in the interior of the ocean was probably invented to account for the constant ebullition of the oceanic waters.

CANTO X.

P. 293. ST. 1.—पाकशासनतेजसः 'who shone like Pâkas'âsana.' Pâkas'âsana is a nick-name of Indra, and means 'the teacher of the simple or ignorant,' and the word Pâka being misunderstood in later times was supposed to be the name of a demon whom Indra was then made to destroy. There is evidently no propriety in the use of the epithet पाकशासनतेजसः in the present passage, but it appears to be used simply for the alliteration it affords with °शास° in the previous line. Cf. ऊन repeated for alliteration in the following line.—शरदामयुतम् an Ayuta of S'arads, *i. e.* years. Varsha originally meaning the rains or the rainy season has similarly acquired the sense of *year*.

P. 293. ST. 2.—न चोपलेभे, 'and yet he did not obtain &c.'—पूर्वेषामृणनिर्मोक्षसाधनम्. Cf. above note on St. 20 Canto III. Also Canto I. St. 71.

P. 293. ST. 3.—प्राग्मन्थात् &c. 'As did the Ocean before the Churning, the gems in his heart not yet having been brought forth.' Cf. Wils. Vishṇu Purâṇa p. 75, *seqq.*

P. 294. ST. 4.—ऋत्विग्यज्ञकृदादयः. By âdi are meant Suyajña, Vâmadeva, Jâvâli, Kâs'yapa, and Vas'ishṭha the family priest of Das'aratha See Râmâyaṇa, Âdi. Sarg. 11. Gorr. Ed.—पुत्रीयामिष्टिम्

This consists simply of पुरोडाश (or rice-flour) boiled in eight shreds of earthen vessels, given as an oblation to Agni the Father (अग्निः पुत्रीं) with the Mantra, यस्मै त्वं सुकृते जातवेद उ लोकमग्ने कृणवस्योनम् । अश्विनं स पुत्रिणं वीरवन्तं गोमन्तं रयिं न यते स्वस्ति. Conf. also Taittirîya Saṁhitâ, Kâṇḍa II., Prap. 2, Anu. 4: अग्नये पुत्रवते पुरोडाशमष्टाकपालं निर्वपेदिन्द्राय पुत्रिणे पुरोडाशमेकादशकपालं प्रजाकामोग्निरेवास्मै प्रजां जनयति वृद्धामिन्द्रः प्रयच्छति.

P. 294. ST. 6.—तं च प्रापुरुदन्वन्तम्. This must be the Kshîrasamudra, so often mentioned by the Purâṇas as the sleeping abode of Vishṇu. The story given in the Raghuvaṁs'a by our poet regarding the resorting of the gods to that Ocean and awakening Vishṇu to a knowledge of their danger must have been taken from some Paurâṇic source, since that related by the Râmâyaṇa is very different. Âdi. Sarg. 14, Gorr. Ed.

P. 295. ST. 7.—फणामण्डलोदर्चिर्मणि. To the notion that the Cobra di Capella contains a brilliant gem in its head there are numerous references in the poets. The higher the quality, in point of venom, of the snake, the more brilliant is his gem. As the snake forming the bedding of Vishṇu was the king of his race his gems must of course be "उदर्चि."

P. 295. ST. 8.—क्षौमान्तरितमेखले अङ्घ्रि. That she put the skirts of her garment on the zone lest the feet of Vishṇu, coming in contact with it should be hurt. The zone is made of silver or gold, and, where possible, of precious stones.—निक्षिप्तचरणम्. This refers to the picture in which the Âdipurusha (or Vishṇu?) is represented in pictures, where Lakshmî presses and shampoos His feet (चरणसंवाहनम्), a service that every Hindu wife considers it her privilege to do to her husband even at the present day. If it is correct to say, with Mallinâtha, as doubtless it is, that the epithet क्षौमान्तरितमेखले is intended to refer to the extreme tenderness of Vishṇu's feet, it will be quite safe to charge the poet in this passage with inexcusable effeminateness, since he represents the God's feet—one of the hardest parts of one's body—as

more tender than that part of his wife's person on which the ornament was worn.

P. 295. ST. 10.—प्रभानुलिप्तश्रीवत्सम्. See Bhâgavata Sk. X. Uttar. Adh. 89. Sts. 1-12. Bhrigu the sage set out with a desire to find out which of the Trinity—Brahmâ, S'iva, and Vishṇu—was the greatest. He went and insulted the first two, but they both resented the insult. He then went to Vishṇu and found him in the company of his consort Lakshmî, and kicked him in the breast, but Vishṇu bore the unprovoked insult with patience and regarded it as a favour of the sage. The scar or pit left by the injury inflicted by the kick is interpreted to be what is known by the name of S'rîvatsa: which in all probability originally meant simply an ornament, worn over the breast. The Bhâgavata elsewhere explains that the S'rîvatsa is in reality the lustre of the *Kaustubha*. Sk. XII., Adh. 11., St. 10, कौस्तुभव्यपदेशेन स्वात्मज्योतिर्विभर्त्यजः तत्प्रभा व्यापिनी साक्षात् श्रीवत्समुरसा विभुः.—लक्ष्मीविभ्रमदर्पणम्, which Lakshmî used as a looking-glass whereby to adjust the graces of her face.—कौस्तुभाख्यम् अपां सारम् 'by name Kaustubha, the essence of the oceanic waters.' For it was one of the fourteen gems churned out of the Ocean. See above note to St. 3.

P. 296. ST. 11.—पारिजातमिवापरम्, 'like the Pârijâta on earth.' The Pârijâta is a tree of Heaven, being one of the fourteen gems churned out of the Ocean. See Bhâgavata Purâṇa. Sk. X. Uttar. Adh. 59. Also Wils. Vishṇu Purâṇa p. 76.

P 296. ST. 12.—मदरागविलोलाभिः="पत्रलेखा अवलोकितुं भर्तृवक्त्रेण दूरीकर्तुं शीलं यासाम्" according to Dinakara.—चेतनावद्भिः. The arms of Vishṇu—the conch (जलज), the sword (असि), the scimitar (गदा), the bow (शार्ङ्ग) and the disc (चक्र) [see below St. 60]—are here personified and represented as attending on Vishṇu as his servants. —उदीरितजयस्वनम् 'proclaiming the word *jaya*,' जय विष्णो, जयति विष्णुः, or words of similar import.

P. 296. ST. 13.—मुक्तशेषविरोधेन. Vallabha simply says "त्यक्तशेष-

हिरेण । गरुडोरगयोः शाश्वतिको विरोधः । प्रभुसंनिधौ विरोधिनोपि विनीता न वैरायन्ते." He does not refer to the story in the Mahâbhârata alluded to by Mallinâtha—कुलिशाग्रगलन्मणा, 'bearing the scars of wounds made by the Vajra,' the weapon of Indra. See Mahâbhârata Âdip. Adh. 30, Sts. 30, *segq.*

P. 296. ST. 14.—योगनिद्रा &c. The sleep of Vishṇu is not the sleep to which mortals are liable, and in which all consciousness is lost and which is a form of death, but the sleep slept by Yogins in which there is consciousness accompanied by memory, and in which the sleeper enjoys communion with absent things and persons belonging to different ages, in which in fact the ordinary conditions and limits of knowledge are outstripped.

P. 297. ST. 14.—भृग्वादीननुगृह्णन्तम् *i. e.* favouring them with a look at them immediately after he woke up from his sleep. Bhṛigu stands at the head of a list of primitive Ṛishis called Brahmarshis, who were the sons of Brahmâ's mind (मानसपुत्राः). The Vishṇu Purâṇa mentions nine, viz, Bhṛigu, Pulastya, Pulaha, Kratu, Angiras, Marîchi, Daksha, Atri and Vas'ishṭha. They are according to the Purâṇas the original patriarchs of not only mankind but also other species of creatures.

P. 298. ST. 19.—दयालुमनघस्पृशम्, the contrast here intended refers to the idea that one is kind because one is frail and may any day stand in need of commiseration at the hands of others.

P. 299. ST. 21.—सप्तसाम &c. Dinakara has on this: सप्तभिः सामभी रथंतरबृहत्सामवामदेव्यवैरूपपावमानवैराजचान्द्रमसाभिधा [-नि] तैरिदं विष्णुरित्यादि विष्णोररटमिष्यन्तेवी उपगीतम् &c.—सप्तार्णव &c. These are: क्षारोद, स्वादूद, क्षीरोद, दधिमण्डोद, घृतोद, सुरोद and इक्षुरसोद; or sea of salt water, sea of sweet water, the milk-sea, the curds-sea, the Ghee-sea, the wine or liquor-sea, and the sugar-cane-juice-sea. See Bhâgavata Sk. V. I, 33.— सप्तलोक &c. These are भूः, भुवः, स्वः, महः, जनः, तपः, and सत्यम्.

P. 300. ST. 25.—शब्दादीन्विषयान्. By âdi is meant स्पर्श, रूप, रस, गन्ध.

P. 302. ST. 33.—अधोक्षजम्, 'him who was born beneath the

axle.' That is properly a surname of Kṛishṇa, who being identified with Vishṇu, all the names and epithets of the one are applied to the other. For the mythe giving origin to the name अधोक्षज see Harivaṁs'a Adh. 160, 9087—90 "प्रत्यक्षं शूरसेनानां श्रूयतां महदद्भुतम् अंधेनैन शयानेन शकटान्तरचारिणा । राक्षसी निहता रौद्री शकुनीविशखारिणी पूतना नाम घोरा सा महाकाया महाबला । विषदिग्धं स्तनं क्षुद्रा प्रयच्छन्ती जनार्दने दद्दशुस्तां विनिहतां राक्षसीं ते वनौकसः । बलेः सुतां महाघोरां भीषणां विकृताननां पुनर्जातोयमित्याहुरुक्तस्तस्मादधोक्षजः । " · The Bhâgavata Purâṇa narrates the cart-accident above alluded to in a different manner. Sk. X. Pûrv. Adh. 7.

P. 303. st. 36. चरितार्थैव. Vallabha reads चरितार्थैव. The एव will better be taken after वर्णस्थानसमीरिता. 'Speech had then for the first time her existence justified when she was spoken from the different organs of speech of Him.'

P. 304. st. 39.—अकामोपनतेन &c., 'that a virtuous man happens to commit without a wish to commit it,' *i. e.* accidentally, in such a manner that he has no control over its taking place or otherwise, unconsciously.

P. 304. st. 41.—स्वासिधारापरिहृतौ मूर्धौ, 'the head that his own sword has spared.' In order to propitiate the god S'iva, Râvaṇa sacrificed to him nine of his ten heads, and just as he was going to cut off the tenth and last, the god favoured his prayer and granted him the fruit of his penance. The nine heads sacrificed by him were also restored to him. See Râmâyaṇa Uttarakâṇḍa Sarg. 10, Sts. 10 and *seqq.*

P. 305. st. 43.—दैवात्सर्गात्, 'from divine creatures,' *i. e.* from the gods.—मर्त्येषु आस्थापराङ्मुखः, 'averse to expect fear from mortals,' *i. e.* not expecting.

P. 305. st. 45.—अनालीढम्="अनास्वादितम्" according to Dinakara and अनुच्छिष्टं according to Vallabha.—विधिवत्, वेदोक्तविधिना. The oblations thrown into the fire for the gods may be carried off by the Asuras, who always watch incognito to get an opportunity of car-

rying them off. Means are prescribed whereby the oblations may be prevented from being seized and misappropriated by the Asuras, and whereby they may reach the gods. Thus: जपहोमहरा ह्येते असुरा दिव्यरूपिणः पवित्रकृतहस्तस्य विद्रवन्ति दिशो दश. Hârîta Smriti, as quoted in the *Prayoga Ratna*, Paribhâshâprakaraṇa. Also Mârkaṇḍeya Purâṇa (Sâvarṇikamanvantara Adh. 5, S'l. 1): पुरा शुम्भनिशुम्भाभ्यामसुराभ्यां शचीपतेः त्रैलोक्यं यज्ञभागाश्च हृता मदबलाश्रयात्. Also further on S'umbha the Asura says: यज्ञभागानहं सर्वानुपाश्नामि पृथक्पृथक्.

P. 305. ST. 46.—वैमानिकाः &c. The following is Dinakara's commentary on this couplet: मेघेषु आवरणमात्मनो निलयनं तत्र तत्पराः मरुतां वायूनां पथि नभोमण्डले विमानेन संचरन्तीति वैमानिकाः पुण्यकृतः स्वर्गगामिनः पुष्पकस्य आलोकैः क्षोभं त्यजन्तु | कुबेरं विजित्य तत्पुष्पकारूढो रावणो देवजनाज्ञिग्रहीतुं दिवि भ्रमतीति प्रसिद्धिः | मरुतां देवानां पथीति व्याख्यायां मेघावरणं न संभवति |. It appears, however, that the word पुण्यकृतः, which is the name of a species of gods included under the *Vis'vedevâḥ*, is here used to signify gods generally, just like मरुतः; which originally signified the storm gods, the companions of Indra, but which is also used (*c. g.* below couplet 48) as a name for gods generally. वैमानिकाः पुण्यकृतः &c., would then mean 'let the gods, riding on their heavenly balloons, hitherto driven to conceal themselves in the clouds, lay aside their dread (lit. confusion) at the sight of the Pushpaka in the sky.'

P. 306. ST. 47.—शापयन्त्रित &c. That is, although the goddesses were imprisoned by Râvaṇa they (lit. their braids of hair) were protected from the violence of Râvaṇa, who laboured under a curse of Nalakûbara to the effect that if he (Râvaṇa) should try to seize a woman by her hair, *i. e.* should offer her violence, his head should fall to a thousand pieces. Nalakûbara was a son of Kubera. The hairs of women while in imprisonment are uncombed, and are combed when they are liberated and reunited to their husbands. For according to the S'âstras women whose husbands

are absent should not comb or decorate their hair. Conf. Yâjñavalkya Smriti Adh. I.: "क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनं हास्यं परगृहे यानं त्यजेत् प्रोषितभर्तृका." Conf. also Hârîta: न प्रोषिते तु संस्कुर्यान्न वेणीं च प्रमोचयेत्.

P. 306. ST. 48.—कृष्ण &c. See above note on St. 33.

P. 307. ST. 50.—अग्नेः: *i. e.* from the sacrificial fire in which the king was throwing his oblations to the gods.

P. 307. ST. 52.—प्राजापत्योपनीतम्. Cf. Dinakara: प्रजापतिर्ब्रह्मा तस्यापत्यं प्राजापत्यं वसिष्ठः तेनोपनीतम्. Vallabha interprets in the same manner as Mallinâtha.—वृषैव. The *Amṛita* was brought in a *kamandalu* by Dhanvantarî or Physician, who rose from the Ocean when it was churned. Both the Vishṇu Purâṇa and the Mahâbhârata say that the *Ambrosia* was appropriated by the gods, but do not say that Indra received it for them. Wils. V. P. pages 75, 76. Mahâbhârata *Âdipar.* Adh. 34.

P. 308. ST. 55.—अर्चिता &c. If Das'aratha had given the whole of the pudding (चरु) to Kaus'alyâ, Kaikeyî would have been insulted since she was, though not his principal queen like Kaus'alyâ, his favourite wife. In case the whole had been given to Kaikeyî, Kaus'alyâ would have been offended. If he had distributed it among all the three, both Kaus'alyâ and Kaikeyî would have been offended since Sumitrâ was neither the senior queen nor the king's favourite wife. But it was proper that she should receive a portion of the food; he therefore divided the whole between Kaus'alyâ and Kaikeyî and desired that they should each share their portions with Sumitrâ. For the apparent slight of Sumitrâ by her not being given any part of the food by Das'aratha, amends seem to be made by the above arrangement under which she got twice as much as either of the other two. See below, note on St. 56.

P. 309. ST. 56.—अर्धार्धभागाभ्याम्, 'each with a half of her own portion.' Of the whole food, therefore, Kaus'alyâ eat one-fourth, Kaikeyî one-fourth, and Sumitrâ two-fourths or one half. What-

ever may be the universality of the rule पुंस्यर्धोर्धे समेंशके, it is clear that the अर्ध of the portion of each of Kaus'alyâ and Kaikeyî that was given to Sumitrâ was not any portion not exactly a half (एकदेश), but a half. The poet means to assign to each quarter of the food the birth of a son, so that two sons shall be born to Sumitrâ and one to each of the two other ladies. See below Sts. 66, 70, 71.

P. 309. ST. 57.—लेखयोः=रेखयोः, 'one on either side.'

P. 310. ST. 62.—कौस्तुभं न्यासम्. Dinakara reads कौस्तुभन्यासम्, and says, स्तनयोरन्तरे मध्ये विलम्बितं लग्नं कौस्तुभमणिन्यासं विष्णोरालिङ्गनवशात्कौस्तुभमणिमुद्रां धारयन्त्या &c. Vallabha also reads with Dinakara but interprets with Mallinâtha.

P. 310. ST. 63.—त्रिस्रोतसि, 'in the triple-streamed river,' the Ganges flowing down from Heaven on earth and descending thence to the lower world.—सप्तभिर्ब्रह्मर्षिभिः. There is considerable diversity in the list making up the seven Brahmarshis here referred to. According to one list they are: Marîchi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vas'ishṭha. In another list Daksha is substituted for Vas'ishṭha. The seven Brahmarshis are sometimes also identified with the seven Rishis, who are: कश्यपोत्रिभरद्वाजो विश्वामित्रोथ गौतमः जमदग्निर्वसिष्ठश्च सप्तैते ऋषयः स्मृताः. See Wils. Vishṇu Purâṇa Chap. VII. n. 2.

P. 311. ST. 66.—नक्तं ज्योतिरिवौषधिः. See above; note on St. 70 Canto IX.

P. 311. ST. 67.— जगत्प्रथममङ्गलम्, 'the most auspicious for men to repeat.'

P. 312. ST. 68.—म्रत्यादिष्टा इवाभवन्, 'were, as it were, told not to burn,' *i. e.* were outshone, were surpassed in their lustre. See our note to Canto I. St. 61.

P. 312. ST. 69.—सैकताम्भोजवलिना. Both Dinakara and Vallabha interpret this in nearly the same manner as Mallinâtha. Vallabha says, "यथा जाह्नवी गङ्गा सैकताम्भोजवलिना भाति पुलिनस्थपद्मपूजोपहारेण गङ्गा शोभते &c." See also *infrâ*. St. 76 Canto XIV.

P. 313. ST. 73.—तस्योदये चतुर्मूर्तेः, 'at the birth of that four-fold incarnation.' चतुर्मूर्तेः is a *Bahuvrîhi* compound.—पौलस्त्यचकितेश्वरा, 'whose tutelary deities were made to tremble by Paulastya.' The presiding deities of the different quarters are: Indra, of the East: Yama of the South; Varuṇa of the West; and Kubera of the North. The Vishṇu Purâṇa gives, however, a different set, thus: Sudhanvan, the son of the patriarch Viraja, the regent of the East; S'ankhapâda, the son of the patriarch Kardama, of the South; Ketumat, the son of Rajas, regent of the West; and Hiraṇyaroman, the son of the patriarch Parjanya, regent of the North. Wils. V. P. Bk. I. Chap. XXII. p. 153.

P. 313. ST. 75.—दशाननकिरीटेभ्यः. The plural shows that each of Râvaṇa's heads had a crown on it.

P. 314. ST. 77.—सन्मङ्गलोपचाराणां सैवादिरचनाभवत्, 'that itself became the beginning of the auspicious rejoicings that followed.' The gods made the beginning of the auspicious ceremonies, presents, blessings &c. that appertained to the occasion by showering on Ayodhyâ flowers of the heavenly tree Santâna.

P. 314. ST. 78.—कृतसंस्काराः. See note on Canto III. St. 18.

P. 316. ST. 86.—पणबन्धव्यक्तयोगैरुपायैः नय इव, 'like a scheme in which the use of the four means is inferred only from the attainment of the result sought.' The four means are *Sâma* or Peace, *Dâna* or Bribery, *Daṇḍa* or Punishment, and *Bheda* or creating Dissension.

CANTO XI.

P. 317. ST. 2.—कृच्छ्रलब्धमपि, 'though he had been obtained with difficulty,' referring to the long yearnings of Das'aratha after a son and to the sacrifices offered by him to obtain one. Cf. Dinakara, "कृच्छ्रेण पुत्रेष्ट्यादिक्लेशेन."

P. 318. ST. 3.—यावत्—तावत्, 'no sooner than.'

P. 318. ST. 4.—प्रवत्स्यतोः 'because they were about to go abroad,' *i. e.* away from home.—नम्रयोः, 'as they stooped down to do obeisance to his feet.'

P. 319. ST. 5.—पौरदृष्टिकृतमार्गतोरणौ, 'whose progress was honored by the gazing citizens with triumphal arches made of their eyes.' Triumphal arches (तोरण) are made of lotuses, and the proverbial comparison of the eye to the lotus made it unnecessary for the poet to say पौरनयनकुवलयकृतमार्गतोरणौ or something of that kind. As Râma passed through the street people rushed to the windows of their houses on either side of it to see him. Cf. Canto VII. Sts. 5-15.

P. 319. ST. 7.—मातृवर्गचरणस्पृशौ, 'after they had bid good bye to their mothers.'

P. 320. ST. 8.—उद्भ्रमिभद्रयोः. Nothing is known about the locality of these two rivers. The poets often allude to them as being very swift and torrent-like, and the grammarians Pâṇini and Bopadeva have taken the trouble to notice their etymologies (Pâṇ III., 1, 115. Bop. XXVI., 20). And probably our poet knew no more about them than what the grammarians and their commentators have made out of their names.

P. 320. ST. 9.—बलातिबलयोर्विद्ययोः प्रभावतः &c., 'by virtue of the two spells called Balâ and Atibalâ that they were taught on the

road by the sage.'—मम्लतुर्न &c., 'felt no more fatigue, though accustomed to a floor set with precious stones, than if they had been running about near their mothers.'

P. 321. ST. 11.—नौ सरांसि &c. सिषेविरे. Cf. Canto II. Sts. 9-13. Also Canto IV. St. 73.

P. 321. ST. 12.—तपस्विनः, the ascetics who saw Râma and Lakshmaṇa passing by their hermitages.

P. 322. ST. 14.—खिलीकृते &c. *i. e.*, when they reached the land that had been reduced to a waste by the ravages of the daughter of the Gandharva called Suketu, and whose present life was the result of a curse given by Agastya, of which they were then made aware, they put their bows in readiness by putting the strings to them.

P. 322. ST. 15.—बलाकिनी=बलाका अस्यां सन्तीति बलाकिनी, 'interspersed with black-cranes.'

P. 323. ST. 16.—प्रेतचीवरवसा, 'wearing the rags of dead bodies.' The pieces of cloth on dead bodies are not burned or buried with them but are left on the burning or burial ground.—पितृकाननोत्थया. It is not intended to be meant by this epithet that a whirlwind rising from a burning or burying ground is stronger than one rising anywhere else, but it is used to complete the comparison between Tâḍakâ and a whirlwind, which would not be प्रेतचीवरवः unless it rose from or passed along a burning or burying ground. —अभ्यभावि, 'was made at,' 'was attacked.'

P. 324. ST. 18.—रक्षसामप्रविष्टविषयस्य अन्तकस्य द्वारतामगमत्, 'it became an entrance to Death who had not till then penetrated the country of the Râkshasas.' Death, or Yama, the god presiding over Death, could not hitherto seize the life of a Râkshasa because Râvaṇa had imprisoned all the gods including Yama. and made them serve in his household. द्वारतामगमत्=द्वारमभवत्.

P. 324. ST. 20.—The play upon the words ताडिता, निशाचरी, गन्धवत्, and जीवितेश should be marked. The whole stanza is

written and is to be understood with reference to a comparison between Tâdakâ and an *abhisârikâ*, or a woman who, being smitten by the arrows of Cupid, goes, at night, with perfumes sprinkled upon her person to the house where her lover—*the lord of her life*—is to meet her.

P. 325. ST. 21.—अवदानतोषितात्, 'who was pleased with his heroic exploit.'—इन्धननिपाति ज्योतिः सूर्यकान्त इव, 'as the sun-glass receives from the Sun the flame that falls upon and destroys the wood,' referring to the well-known fact that the rays of the Sun received and transmitted by the sun-glass to a piece of wood beneath it burn it. Conf. S'âkuntala, Act II. शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः स्पर्शानुकूला इव सूर्यकान्तास्तैन्यतेजोभिभवाद्दहन्ति.

P. 325. ST. 22.—प्रथमजन्मचेष्टितानि, 'the exploits achieved in his former state of existence.' प्रथम is used here for पूर्व.—उन्मना बभूव= "पूर्वजन्मानुभवसंस्कारवशादाश्रमावलोकनादुन्मना उत्कण्ठोभूत्," says Dinakara.

P. 326. ST. 23.—शिष्यवर्गपरिकल्पितार्हणम्=शिष्यवर्गैः कृता अर्हणा पूजा यत्र तम्, 'where [on his arrival] all his disciples worshipped him.' The trees too folded up their leaves to do reverence to him and the deer looked up to him *after* his arrival at the hermitage.

P. 326. ST. 24.—दीक्षितम्, 'on his having entered upon the initiatory ceremonies.' On commencing the sacrifice the sage required protection more than at other times, as he could not then leave the place nor engage in any other profane act, and because a sacrifice once begun *must* be completed on pain of incurring great sin.

P. 326. ST. 25.—वेदिम्, 'the sacrificial compound.'—च्युतविकल्पनत्रुचाम् *i. e.* through terror.

P. 327. ST. 26.—गृध्रपक्षपवनेरितध्वजम्, 'whose flags were shaken by the wind caused by the wings of vultures.' The vulture is a very inauspicious bird and augurs evil to an army round whose flags it should fly or flutter.

P. 328. ST. 28.—पाण्डुपत्रमिव, 'like a faded (lit. white) leaf.'—ताडकासुनम् *scil.* मारीचम्, a word that could not be accommodated in the metre of the present canto. We have besides to remember that the poet does not relate the story of the Râmâyaṇa with any pretension to fulness or completeness of narration, but gives the barest outlines of it, taking for granted that his reader is already well acquainted with the particulars of the great epic.

P. 328. ST. 29.— तत्र तत्र विससर्प मायया, 'infested the hermitage, presenting himself, by his magical powers, now here and now there about it.'

P. 328. ST. 30.—कुलपतेः, 'of the lord of the clan.' The word is here used with reference to the thousands of Brahminical families who traditionally derive their origin from Kauś'ika, and not as one showing the relation between him and the priests who completed the sacrifice. कुलपति has sometimes a technical sense, viz. one who has fed ten thousand men: "एको दशसहस्राणि योऽन्नदानादिना भरत् स वै कुलपतिर्ज्ञेयः." Introductory part, Mahâbhârata, page 2, Bombay Edition.

P. 329. ST. 31.—अवभृथाप्लुतः. Avabhṛitha is the name given to a ceremony performed by the sacrificer with his officiating priests at the end of a Somayâga sacrifice. That ceremony consists chiefly of collecting the articles, the instruments, and the refuse of the principal sacrifice, such as the Soma plant or its pieces after the juice has been extracted from them (then called यजीष), and taking them down to the bank of the stream or river, and there throwing them into the water after offering oblations to the god Varuṇa. The sacrificer with his wife is enjoined to bathe there rubbing each the back of the other with his and her own. That is the first bathing that the sacrificer and his wife can enjoy from the time of the Dikshâ or initiatory vow, since performing which up to the time of the Avabhṛitha they can neither bathe nor change their clothes, whether the interval be short or long, extending over several days, or, as in some

cases, over several months. Though after the performance of the Avabhṛitha three more ceremonies (called the उदयनीय, the आनुबन्ध्य, and the उदवसानीय) have to be performed before the sacrifice can be said to be complete, nevertheless, as the Avabhṛitha is the most important of the final ceremonies, it is usual to speak of a sacrifice as finished as soon as that is performed. See *Baudhâyana's Agnishṭoma Sûtra*, Pras'na 5, Sût. 62, 63. Sacrificers fresh from the Avabhṛitha are full of sanctity, and blessings given by them immediately after are supposed to be peculiarly efficacious.—दर्भपवित्रततलेन. This is to show that Vis'vâmitra was constantly at work with the darbha-grass, *i. e.* with sacrifices, in the performance of which that grass was so extensively used.

P. 329. ST. 33.—वासवक्षणकलत्रतां यथौ. See Râmâyaṇa Âdi. Sarg. 49, Sts. 17-20. Gorr. Ed. The legend of Indra having been the ravisher of Ahalyâ is a very old one, but it is doubtful whether we have any thing more than mere allusions to it in works older than the Râmâyaṇa. In the Taittirîya Saṁhitâ of the Yajurveda and in the S'atapatha Brâhmaṇa which comments upon it Indra is spoken of as the ravisher of Ahalyâ (अहल्याया जारः.)

P. 330. ST. 35.—जनेश्वरो जनकः, 'King Janaka.' Cf. विशांपतिः, प्रजानामधिपः &c.

P. 330 ST. 36.—गां गतावित्र पुनर्वसू. The Punarvasû are the two big stars Castor and Pollux contained in the constellation called *Gemini*. The poet's notion is that Visvâmitra was hailed by the citizens of Mithilâ like the moon, and the two princes like the two stars of the Punarvasû that are always seen together in the sky—a simile common with the poets. Cf. Mahâbhârata, Karṇap. Adh. 49. St. 2328:—तावुभौ धर्मराजस्य प्रवीरौ परिपार्श्वतः रथाभ्यासे चकाशेते चन्द्रस्येव पुनर्वसुः (पुनर्वसू).—तौ पिबन्तो नगरीनिवासिनो. Cf. Canto II. St. 19.—मनो वञ्चनां मन्यते स्म, 'their mind that drank them with their eyes *i. e.* looked at them as if with hungry eyes, considered it a loss to them if they were obliged to twinkle, during which they could not see them.'

P. 331. ST. 37.—यूपवन्त्यवसिते क्रियाविधौ, 'the performance of that ceremony which is accompanied by a Yûpa, having been completed.' That is, after the sacrifice was over.

P. 331. ST. 38.—दुहितृशुल्कसंस्थया, 'by the condition of the s'ulka or bride-money of his daughter;' *i. e.* he was sorry that he had fixed the bending of the bow as the bride-money that the husband of his daughter should pay for marrying her.

P. 332. ST. 39.—अनुमन्तुमुत्सहे, 'I am unable to give my consent that a young elephant should endeavour to do what it is difficult even for grown-up elephants to accomplish.'

P. 332. ST. 40.—'For many kings, O Father, who knew how to wield a bow, being put to shame by that bow, have cried shame! to their arms hardened by the constant wear of the bow-string, and have gone away [in despair and chagrin].' ईषिनः should be taken attributively and प्रतस्थिरे as the only predicate in the stanza.

P. 333. ST. 42.—राघवे पौरुषं श्रद्दधे, 'believed might in him' *i. e.* believed that Râma might have strength in him to bend the bow.'—खिदज्ञगोपमात्रके कृष्णवर्त्मनि, 'in a spark of fire though no larger than an Indragopa.'

P. 333. ST. 44.—विद्युतकृतमृगानुसारिणम्. See S'âkuntala Act I, "मृगानुसारिणं साक्षात् पश्यामीव विनाकिनम्." The mythe is given at length in Mahâbhârata, S'ântiparva, Mokshadharma, Adh. 283: ततः स यज्ञो नृपते वध्यमानः समन्ततः आस्थाय मृगरूपं वै खमेवाभ्यगमत्तदा तं तु यज्ञं तथारूपं गच्छन्तमुपलभ्य सः धनुरादाय बाणेन तदान्वसरत प्रभुः also *Idem* Sauktika, Adh. 18, St. 13 fgg.

P. 334. ST. 46.—अतिमात्रकर्षणात्, 'By [the string] being drawn too much.' मात्रामतिक्रान्तं अतिमात्रम्, 'beyond measure,' 'immoderate,' 'exceeding,' 'too much.'—भार्गवाय. Paras'urâma the descendant of Bhrigu and son of Jamadagni was the greatest enemy of the Kshatriyas, whom he is said to have destroyed twenty-one times as each generation of them arose. The thun-

der-like noise made by the breaking of the bow intimated to him, as it were, the resuscitation of the Kshatriyas whom he had thought to be extinct.

P. 334. ST. 47.—अयोनिजाम्, because she was found imbedded in a furrow of a ploughed field. See Râmâyana Bâlakânda, Sarg. 66. St. 13. Bombay Edition: अथ मे कृषतः क्षेत्रं लाङ्गलादुत्थिता ततः क्षेत्रं शोधयता लब्धा नाम्ना सीतेति विश्रुता. See also Uttarakânda, Sarg. 17. Bombay Edition.

P. 335. ST. 48.—अग्निसाक्षिक इव. Marriages take place in presence of the sacred fire.

P. 335. ST. 49.—पुरोधसं प्राहिणोत्. The family priest or at least a Brahman was generally used to negotiate matches between princes and princesses in ancient times. The student will recollect that a priest was made use of by Rukmiṇî to negotiate with Krishṇa, and Sudeva by Damayantî to beseech Nala to marry her.—भृत्यभावि कुलमिदं निमेर्दिश्यताम्. 'Let this family of Nimi be made subservient,' *i. e.* let this family of Nimi be laid under obligations to you by your accepting &c. भृत्यभावि दिश्यताम्=भृत्यभावेन आदिश्यताम्.

P. 335. ST. 50.—अस्त्वेष च.....प्राप च &c. 'No sooner did he wish a suitable daughter-in-law to himself than the Brahman went to him with a message just such a one as he liked.'

P. 336. ST. 51.—बलभित्सखः. It was the greatest distinction to the kings of several ancient dynasties, and especially that of the solar one to have assisted Indra in his battles with the demons.—सैन्यरेणुमुषितार्कवैभवितिः, 'eclipsing the lustre of the sun by the clouds of dust raised by his armies on their march.'

P. 336. ST. 53.—समयस्थितावुभौ, "इयममुष्मै देया अनेन इयं ग्राह्या अयं समयस्तत्र स्थितावबलम्बितमर्यादौ," Dinakara.—वरुणवासवोपमौ. Varuṇa and Indra are among the chief of the Vedic pantheon.

P. 337. ST. 54.—वरौजसौ either an ornant epithet or used for the sake of alliteration.

P. 337. ST. 55.—सामदानविधिभेदनिग्रहाः. The four means are: साम peace-making, दान bribing, भेद causing dissension, and निग्रह or दण्ड punishing. दानविधि is equivalent to दानकर्म or simply दान, विधि being inserted probably for the sake of making up the necessary syllables required by the metre.

P. 338. ST. 56.—कृतार्थतामगमन्=कृतार्था अभूवन्. That is, they considered themselves happy and were so considered by their friends. —प्रत्ययप्रकृतियोगसंनिभः, 'like the union of affixes and roots,' *i. e.* as firm and permanent as that between the affix and the root, which assimilate as it were into one homogeneous whole.

P. 338. ST. 57.—आत्तरातिः. This should be taken with न्यवर्तन rather than with निवेश्य. Dinakara takes it with निवेश्य.—अध्वसु त्रिषु विसृष्टमैथिलः, 'having dismissed the king of the Mithilas after three journeys or stages.' Cf. above Canto VII. Sts. 29, 30.

P. 338. ST. 58.—जातु मरुतः चिक्रिशुः, 'now it so happened that strong gales ..... harassed his army.'—उत्तटाः=तटादुद्गताः Uttaṭâ nadîrayâḥ is equivalent to वेगवत्यस्तटादुद्गता नद्यः.—स्थलीम्, the country lying along the banks. The explanation of Mallinâtha is given in the language of the Sanskṛit Kosha-compilers and grammarians who define स्थली as अकृत्रिमभूमि in contradistinction to स्थला which means ground artificially prepared. But the poet does not use here the word स्थली in its special sense contrasted with that of स्थला, but simply in the general sense of स्थल, land.

On the following stanzas Dinakara says, "इतश्चतुर्भिः प्रतिकूलवातादिदुःशकुनवर्णनं भार्गवागमनसूचकम्."

P. 339. ST 59.—क्षुण्णो मणिः. The poet does not mean that every snake killed by the Garuḍa throws up the gem in his head, but वैनतेयशमितस्य is used because the Garuḍa is the most terrible enemy of the snakes, and no one but he would be able to kill such a snake as should contain in its head a precious stone that could be compared with the sun.

P. 339. ST. 60.—सांध्यमेघ &c. सांध्यमेघ is 'a cloud of the evening'

i. e. the variegated phenomena seen in the west before and at the time of sunset. Cf. *infra* Canto XII. St. 28.

P. 340. ST. 61.—क्षत्रशोणितपितृक्रियोचितम्, 'accustomed to worship the manes of his father by means of the blood of the Kshatriyas.' पितृक्रिया is a ceremony accompanied by oblations of rice, milk, &c., in honor of the departed.—भार्गवं चोदयन्त्य इव, 'as if in order to provoke the son of Bhṛigu', *i. e.* as if with the intention of calling Bhârgava and asking him to recommence his Kshetricide.

P. 340. ST. 62.—शान्तिमधिकृत्य, 'as regards a pacification' of the inauspicious prodigies, *i. e.* as to what he should do to avert the evil consequences foreboded by the ill omens. शान्ति is any ceremony or any thing done to avert the effects of a god's wrath or the evil foreboded by an ill omen or a prodigy. There are many treatises in Sanskṛit, such as the Adbhutasâgara, S'ântiratna, S'ântisâra, and S'ântimayûkha in which ceremonies are prescribed for averting the evil consequences of ill omens.

P. 340. ST. 63—यः सैनिकैर्नयनानि प्रमृज्य, &c., 'which his piquets, on looking out very carefully made out, after a long time, to be something in the form of a man.' नयनानि प्रमृज्य, lit. means, 'after having washed or cleared their eyes.'

P. 340. ST. 64.—चित्रधनुश्चम्. The *Upavîta* or more fully *Yajñopavîta* showed that he was a Brâhmaṇa, and so he was, being the son of the Ṛishi Jamadagni. The bow that he carried showed that he was a Kshatriya, and that he partly was, being the son of Reṇukâ, daughter of Prasenajit. (See Wilson's Vishṇu Purâṇa P. 401.) In ancient times, however, the *Upavîta* was not the characteristic of the Brahman only, but of the first three classes alike. From Kâlidâsa mentioning it as if it belonged to the Brahmans exclusively it is likely that in his time it was worn or at least was considered fit to be worn, as now, by the Brahmans alone.

P. 341. ST. 65.—रोषपरुषात्मनः. The story of Jamadagni and his wife Reṇukâ is given in Mahâbhârata. Once Reṇukâ went forth

to a river to bathe and there behold king Chitraratha sporting with his wife in the water and "she felt envious of their felicity. Defiled by unworthy thoughts, wetted but not purified by the stream she returned disquieted to the hermitage and her husband perceived her agitation. Beholding her fallen from perfection and shorn of the lustre of her sanctity Jamadagni reproved her and was exceedingly wroth. He then said to Paras'urâma his son, 'kill thy mother who has sinned; and do it, son, without repining.' Râma accordingly took up his axe and struck off his mother's head." See Wils. Vishṇu Purâṇa p. 401, 402.—स्थितिभिदोपि referring to his becoming wroth and commanding Râma to kill Reṇukâ.

P. 341. ST. 66.—अक्षबीजवलयेन, 'in the shape of the rosary, hanging from his right ear, of the seeds of the Aksha.' The Aksha is what is more generally known by the name of Rudrâksha. Seeds of it are considered sacred and are still worn either singly or strung in rosaries.—क्षत्रियान्त &c., 'bearing, as it were, in a disguised form (व्याजपूर्वम्), the number twenty-one expressive of the times that he destroyed the Kshatriyas'. A very bold figure.

P. 341. ST. 67.—पितुर्वधभवेन मन्युना. The legend regarding the death of Jamadagni is as follows: Kârtavîrya the sovereign of the Haihaya tribe came to the hermitage of Jamadagni, where the wife of the sage received him with hospitality; which however, the proud king did not acknowledge, but carried off by violence the calf of the milch cow of the sacred oblation and cast down the tall trees surrounding the hermitage. Râma then killed Kârtavîrya in battle. Whereupon the sons of the king revenged themselves by one day, in Râma's absence, assailing Jamadagni's hermitage and slaying that old sage. Hereupon Râma made a vow that he would annihilate the whole race of the Kshatriyas, and killed all the sons of Kârtavirya as also every

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warrior that he encountered. He extirpated the Kshatriyas twenty-one times. See Wils. Vishṇu Purâṇa. P. 402, 403.

P. 342. ST. 69.—अर्घ्यमर्घ्येभिनि &c. Translate. 'He, not minding the king who cried [to his servants] water, oh, water for the sage, fixed his sight, with the pupils rolling with passion, there where stood the eldest brother of Bharata—, the sight that looked like a spark of that angry fire which burned to destroy the Kshatriyas.'

P. 343. ST. 71.—क्षत्रजातमपकारवैरि, 'the whole race of the Kshatriyas are my enemies on account of an injury done by them.' अपकारवैरि, opposed to जातवैरि.—दण्डघट्टनात्, 'by receiving a blow from a stick.'—विक्रमश्रवात्, referring to the bending of the great bow by Râma.

P. 343. ST. 72.—वीर्यशुल्कमिव भग्नमात्मनः. Conf. Dinakara: "यथा भग्नशृङ्गो महावृषभादिरकिंचित्कर इति भावः." The poet, however, has in his mind the rage into which a wild beast is put and not to the helplessness it is reduced to, when its horn is broken.

P. 344. ST. 73.—व्यस्तवृत्तिः = भिन्नवृत्तिः 'with its meaning divided,' *i. e.* made to mean another person in addition.

P. 344. ST. 74.—अचलेऽपि अकुण्ठितम्. See Meghadûta. St. 59.—धेनुवत्सहरणाच्च हैहयः. See note, St. 67 above.

P. 344. ST. 75.—क्षयवडवाऽनलो सागरेऽपि यः, 'that it (lit. *which*) burns even in the watery ocean,' referring to Vadavânala.

P. 345. ST. 77.—एवमपि, 'even by this means,' 'even if you accomplish this much.'

P. 346. ST. 79.—तद्धनुर्ग्रहणमेव उत्तरं प्रत्यपद्यत, 'returned an answer by the very seizing of his (Paras'urâma's) bow.' That is, the only answer he condescended to give was the seizing itself of the bow.

P. 346. ST. 80.—पूर्वजन्मधनुषा. Dinakara interprets as follows: "उभयोरपि विष्णुरूपत्वात् पूर्वजन्म परशुरामरूपं तस्य धनुषा."

P. 347. ST. 82.—पार्वणो शशिदिवाकराविव, like the moon and the sun respectively rising and setting at the same time, as for instance, on the full-moon day.

P. 347. ST. 83.—हरसूनुसंनिभः. The son of S'iva, named Skanda or Kârtikeya is the god of war, being the general of the celestial armies. See note, Canto VII., St. 1.

P. 347. ST. 84.—न प्रहर्तुम् &c. 'Although you are insolent, I cannot cruelly shoot at you, because you are a Brahman.' Cf. Râmâyaṇa Âdi. Sarg. 77. Sts. 39-42, Gorr. Ed. रामो दाशरथिर्वाक्यमुवाच प्रथितं पुनः। ब्राह्मणोसीति पूज्यो मे विश्वामित्रकृतेन च ॥ शक्तोपि ते न मोक्ष्येहमिमं प्राणहरं शरं। इमां तु ते गतिं दिव्यां निहन्मि तपसार्जिताम् ॥ लोकान्वाप्नुहि तेमान्पुण्यान् हन्मि ते शरतेजसा। न ह्ययं वैष्णवो राम शक्यो दिव्यो महाशरः ॥ मया मोघं समुत्स्रष्टुं बलदर्पविनाशनः।

P. 347. ST. 85.—पुरुषं पुरातनम्, 'the Ancient Being,' referring to Vishṇu, who is not only the most ancient but is also the only Being that survives each periodical deluge of the world.—गां गतस्य तव, 'of you incarnate.'

P. 348. ST. 87.—खिलीकृता स्वर्गपद्धतिः. Conf. Râmâyaṇa Âdi. Sarg. 127. St. 45. *sqq.* रामाभिभूतवीर्योसौ जामदग्न्यस्तदाब्रवीत्। .... कश्यपाय यदा राम मया दत्ता वसुंधरा। विषये मे न वस्तव्यमिति मे कश्यपोब्रवीत्। सोहं ततः प्रभृत्यर्या न वसामि क्षितौ क्वचित् ॥ मिथ्याप्रतिज्ञः काकुत्स्थ मा भूदिति निश्चितम्। ततो नार्हसि मे हन्तुं गतिं दिव्यां मनोजवां ॥ लोकांस्तु जहि मे पुण्यान् शरेणानेन राघव।

P. 348. ST. 88.—प्राङ्मुखश्च विससर्ज सायकम्. Râma faced the east when discharging the arrow, because that is the way to the Svarga or the Loka presided over by Indra. The student will recollect that Indra is the Lokapâla guarding over the east. Also Cf. Dinakara: "इन्द्रलोकस्य पूर्वदिग्भावावस्थितत्वाद्ब्राह्मणस्य प्राङ्मुखं विक्षेपः."—स्वर्गमार्गपरिघः= "स्वर्गमार्गस्य अर्गलादण्ड इवाभूत्," says Dinakara.

P. 349. ST. 90.—राजसत्तमवभूय scil. by defeating him and thereby ridding him of his pride and haughtiness.—शमं गमितः, 'reduced to humility,' so necessary in a Brahman.—नन्वनिन्दितफलः 'you have indeed turned even the disgrace of my defeat into a favour on me resulting in excellent fruit, since you have removed from my nature the passions inherited from my mother and reduced me to peacefulness, the proper quality of my pater-

nal descent.' The highest of the three qualities (सत्त्व) is supposed to belong to the highest of the castes, and the next to that (रजस्) to the next lower caste, the warrior caste.

P. 350. ST. 93.—शर्वैकल्यः used more for the sake of alliteration than for any other purpose.—पुरं कुवलयितगवाक्षां लोचनैरङ्गनानाम्. See Suprâ Canto VII. Sts. 5-15. See also St. 36. of the present Canto.

CANTO XII.

P. 352. ST. 1.—निर्विष्टविषयस्नेहः, 'who had his appetite for worldly pleasures satisfied.' Dinakara, who says, "निर्विष्टो भुक्तो विषयेषु स्त्र्यादिषु स्नेहो रसो येन स तथा," appears to interpret more correctly than Mallinâtha.

P. 352. ST. 2.—कैकेयीशङ्क्येव, 'as if [prompted] by a suspicion regarding Kaikeyî.' That is, Age, fearing lest the jealous Kaikeyî should prevent, in case of Das'aratha's death, the succession of Râma to the throne, to which he was as the eldest son of the eldest Queen entitled as of right, came in the form of Hoariness and whispered to Das'aratha that he should declare Râma his successor. On कर्णमूलम् Dinakara somewhat squeamishly observes: "कर्णमूलमिति रोगवाचकनैनाशीलत्वाद्दुःपाठः। मूले जाइप्रत्ययः." He reads कर्णजाइम् instead of कर्णमूलम्.

P. 352. ST. 3.—पौरकान्तस्य-लोकाभिरामस्य.—प्रत्येकं ह्लादयांचक्रे, 'gladdened each of them as it spread.'

P. 352. ST. 5.—सा किल &c. Translate: 'For the angry woman

being kindly addressed with a view to pacification by her husband vomited (*i. e.* demanded the fulfilment of) the two promises given by him [formerly], just like the ground wetted by rain may throw up a couple of snakes lurking in a hole.' Cf. Dinakara: "रामाभिषेकसंभवमालोक्याभिगतसंतापा चण्डी कोपनशीला..... तुभ्यं दास्यामीति प्राक्प्रतिज्ञातौ वरावुद्बिरति स्म.....रामवनवासराज्यभ्रंशरूपत्वाद्वरयोः सर्पवत्क्रूरत्वम्."

P. 353. ST. 6.—वैधव्यैकफलाम्. The granting of the demand to declare Bharata as the successor to the throne killed the king, whereby Kaikeyî became a widow.

P. 354. ST. 8.—दधतीं मङ्गलक्षौमे, when he was going to ascend the throne.—वसानम् च वल्कले, scil. when he was going to prepare for his relegation.

P. 354. ST. 9.—विवेश दण्डकारण्यम्, 'entered the Daṇḍaka Forest.'

P. 354. ST. 10.—स्मृत्वा शापं स्वकर्मजम्. scil. "दिष्टान्तमाप्स्यति भवानपि पुत्रशोकादन्तेवयस्यहमिव," Canto IX. St. 79.—शरीरत्यागमात्रेणैव शुद्धिलाभममन्यत. That is, 'regarded it a cheap retribution to be allowed to solve the curse by giving up his (own) life.' This means that the words of the curse might have cost him the life of his son or sons; he deemed it therefore a light punishment that he could satisfy the terms of the curse by dying himself on the *departure* of his sons into banishment.

P. 354. ST. 11—विप्रेषितकुमारम्. *i. e.* "द्वयोर्वैनगमनात्, इतरशोरपि मातुलभवने स्थितेश्चतुर्णां विप्रेषितत्वम्," says Dinakara.—रक्षाणाम्=नृपनाशादीनाम्.

P. 355. ST. 12.—मौलैः=कुलागतैः, 'hereditary.'

P. 355. ST. 14.—तस्य वसतिद्रुमान् पश्यन्, 'seeing the trees beneath which he had lived.'—उदश्रुः, at the miserable condition of a prince having had to live under trees.

P. 355. ST. 15.—चित्रकूटवनस्थम्, 'who was in the forest of the Chitrakûṭa.' Chitrakûṭa, according to the St. Petersberg Sanskrit Lexicon, was a mountain in Bundelakhaṇḍa, known at present by the name of Kâmtâ. But as the Daṇḍakâraṇya is mentioned as

having been entered in stanza 9, above, Kâlidâsa would seem to place the Chitrakûṭa south of the Vindhya chain.—अनुच्छिष्टसंपदा= "अनुपभुक्ता संपद् गुणोत्कर्षो यस्याः सा" (Dinakara), 'whose essence (*virginity*, see the following stanza) had not yet been enjoyed,' *i. e.* which had not yet been touched by him. उच्छिष्ट is what remains of any thing eatable or drinkable, after one has eaten or drunk of it. Dinakara goes on: "पिता तु स्वर्गतो, राज्यं मया नोपभुज्यते, इत्यतो राज्यं भुङ्क्ष्वेति भरतो राममाकारयामास."

P. 355. st. 16.—आत्मानं परिवेत्तारं मेने. As the younger brother who marries before his elder brother is called परिवेत्ता, so also that younger brother who ascends the throne and enjoys royalty (राज्यलक्ष्मीं सेवते) before his elder brother is called परिवेत्ता. And a Parivettâ labours under many disadvantages; he is a great sinner. The kingdom of S'antanu, who began to reign before his elder brother Devâpi, was visited by a drought which lasted twelve years. Cf. Bhâgavata, IX, 22, 12 fgg. देवापिः शन्तनुस्तस्य बाह्लीक इति चात्मजाः पितृराज्यं परित्यज्य देवापिस्तु वनं गतः अभवच्छन्तनू राजा * * * समा द्वादश तद्राज्ये न वव्र्षे यदा विभुः शन्तनुर्ब्राह्मणैरुक्तः परिवेत्ता त्वमग्रभुक् राज्यं देह्यग्रजायाशु पुरराष्ट्रविवृद्धये. Conf. also the following from a treatise on marriages quoted under परिविण्ण in the Sanskrit-German Lexicon published at St. Petersberg: ज्येष्ठेनिविष्टे कनीयान्निशार्विन्परिवेत्ता भवति । परिविण्णो ज्येष्ठः । परिवेद्रुन्नीया कन्या । परिदायी दाता । परिकर्ता याजकः । ते सर्वे पतिताः.

P. 356. st. 17.—पश्चात् राज्याधिदेवते कर्तुम्, "that they (his slippers) might be made, during his (Râma's) absence, the presiding deities of the kingdom.' The Pâdukâs (wooden slippers) or rather stone imitations of the Pâdukâs of saints, such as Dattâtreya for instance, are up to this day worshipped in honor of them.

P. 356. st. 18.—नन्दिग्रामगतः. See Râmâyaṇa Ayoddh. Sarg. 127.

P. 357. st. 20.—वृद्धेक्ष्वाकुव्रतम्, 'what the descendants of Ikshvâku were accustomed to do in their old age,' viz. to renounce all

interest in the world, and to practise austerity in the forests. Conf. Canto. III. St. 70, Canto. VIII. St. 11.

P. 357. ST. 22.—ऐन्द्रिः किल. The Râmâyaṇa does not say that the crow was Indra's son, nor that Râma was asleep on the lap of his wife, but that after Râma, Lakshmaṇa and Sîtâ had partaken of the venison procured by Lakshmaṇa, Sîtâ was asked by Râma to keep the remainder of the meat for the crows, when he saw her attacked by a crow. See Râmâyaṇa Ayoddh. Sarg. 105. Gorr. Ed.—पौरोभाग्यमिवाचरन्. Dinakara's note on this seems necessary to understand the passage: क्रुद्ध-(भुक्त ?)-स्त्रियौ हि काकपदाकारैर्नखपदैर्भीषितव्यम्। रामेण दत्तानि सीतायाः स्तनयोर्नखपदानि तथा न सन्तीति दौष्कृदर्शनं प्रकटयन्निव स्तनौ विदारितवानित्यर्थः. The Râmâyaṇa is more chaste than our poet in relating this incident; it nowhere says that the crow attacked any particular portions of Sîtâ's person. See Râmâyaṇa Ayoddh. Sarg. 105. Gorr. Ed.

P. 357. ST. 23.—इषीकास्त्रम्, 'a reed missile', an arrow made of reed.—एकेनत्रुट्यथेन मुमुचे. The incident so briefly referred to here may be read at length in the Râmâyaṇa. See the previous note.

P. 358. ST. 25.—भार्गवेषेषु ऋषिकुलेषु वसन्, 'stopping (lit. living) in his journey in the hospitable families of the Rishis.'—वार्षिकेषु *i. e.* the ten asterisms: आर्द्रा, पुनर्वसू, पुष्य, अश्लेषा, मघा, पूर्वा, उत्तरा, हस्त, चित्रा, and स्वाति, which, when the sun enters them, send rain (वर्षा) on earth.

P. 358. ST. 27.—अनुसूयातिसृष्टेन. On the stay of Râma with his brother and wife at the hermitage of the sages, who with Attri at their head lived at the entrance of the Daṇḍakâraṇya, see Râmâyaṇa Araṇ. Sargas 2-5.

P. 358. ST. 28.—संध्याभ्रकपिशः 'as variegated as the evening cloud.' On संध्याभ्र see above Canto XI. St. 60 and our note on it.

P. 358. ST. 29.—विराधो नाम. See Râmâyaṇa Araṇ. Sargas. 7-8. Gorr. Ed.

P. 359. ST. 29.—नभोनभस्ययोरन्तरे अवग्रहो वृष्टिमिव. 'As drought takes off the rain from between the months of S'râvaṇa and

Bhâdrapada.' The fall of rain between those two months is certain. Virâdha taking away Sitâ from between Râma and Lakshmaṇa, *i. e.* seizing her when they were present, seemed to be as violent as drought that takes off, as it were, the rain between S'râvaṇa and Bhâdrapada. See Râmâyaṇa Araṇ. Sargas 7,8. Gorr. Ed.

P. 359. ST. 30.—काकुत्स्थो. See note to St. 71, Canto VI. and our note on it. The reason given in the text why Virâdha was buried appears to have originated with our poet. The Râmâyaṇa (Araṇ. Sarg. 8. St. 19-20 Gorr. Ed.) has the following अवटे चापि मे राम प्रक्षिपेमं कलेवरं रक्षसां गतसत्त्वानामेष धर्मः सनातनः | अवटे ये निधीयन्ते नैषां लोका महोदयाः ..... तं समुद्धृत्य सौमित्रिर्विराधं पर्वतोपमं गम्भीरमवटं कृत्वा निचखान परंतपः |—पुरा दूषयति, 'will defile the locality in future.' पुरा, 'in future,' 'subsequently.'

P. 359. ST. 31.—कुम्भजन्मनः See note, St. 21. Canto IV.

P. 359. ST. 32.—व्यालीव मलयद्रुमम्, 'as a (female) snake goes to a sandal tree.' The ground of comparison seems to be the ताप of summer to the snake and of Cupid to the Râkshasî, and again the tenderness of Râma and of the sandal tree.

P. 360. ST. 33.—तं ववे, 'made advances to him,' 'made proposals of marriage.'

P. 360. ST. 35.—ज्येष्ठाभिगमनं पूर्वम्, 'because that she had first gone to his elder brother.' The ground of refusal by Lakshmaṇa was that as S'ûrpaṇakhâ first wished to marry Râma, she was, as far as he (Lakshmaṇa) was concerned, as good as Râma's wife, and consequently stood in the relation of sister or mother to him.—अनभिनन्दिता, 'not received hospitably,' 'rejected.'

P. 360. ST. 36.—मैथिलीहासः. Dinakara: "तस्या उभयत्र निःफलगमनत्वादुत्पन्नः."—चन्द्रोदय इव. The propriety of the simile here is the likeness of a young woman's smile to the rising moon, so often alluded to.

P. 361. ST. 38.—रूपं &c. 'S'ûrpaṇakhâ resumed [her] genuine appearance that was true to her name.' शूर्पाकारा नखा यस्याः सा शूर्पणखा.

P. 361. ST. 40.—वैरूप्यपौनरुक्त्येन तामयोजयत्, 'conferred upon her a repetition or superfluity of ugliness,' *i. e.* gave her more of that ugliness which she already possessed. पुनरुक्त is lit. 'what is said again,' what is repeated; hence, doing that again which has already been done, which already exists.

P. 362. ST. 42.—जनस्थानम्. This was a part of the Daṇḍakâraṇya, and the etymology might suggest that it was that part of it which was inhabited, whether by Râkshasas or others. The former is more probable and borne out by frequent allusions in the Râmâyaṇa. Vallabha says जनस्थानं रावणदेशसीमानं जनस्थानाख्यं नगरं....प्राप्य &c. But the Râmâyaṇa does not speak of Janasthâna as a city.—तथाविधम्. Both Dinakara and Vallabha read तथाविधा.

P. 362. ST. 43.—तदेवाभूदमङ्गलम्. The Râkshasas put S'ûrpaṇakhâ at their head as their guide and marched against Râma. Even the meeting with a person who has had his nose cut is an ill omen; much more is the guidance of such a person, to those setting out on such an important errand. The reader will mark the hurried manner in which the poet touches upon or rather merely alludes to the principal incidents of Râma's history as related at length in the Râmâyaṇa. See Râmâyaṇa Âraṇ. Sargas 25, *sqq.*

P. 362. ST. 45.—एको दाशरथिः कामम् &c. '*Although* Râma was alone and the Râkshasas were [counted] by thousands, nevertheless they saw him in the battle to be just as numerous as they themselves were.'

P. 363. ST. 46.—असज्जनेन....शुभाचारः. The play upon these words should be observed. They sound better, however, when taken in conjunction with दूषण, 'censure,' than when construed, which it is also necessary to do, with दूषण, the Râkshasa. It is not always that language is subservient to childish puns.

P. 363. ST. 48.—विशुद्धिः="अशोणितालिप्तता," Dinakara.—पतत्रिभिः, 'by birds.'

P. 364. st. 49.—उत्थितं ददृशेन्यच्च, 'nothing was seen standing except bodies of warriors with their heads cut off.' च should be taken to connect ददृशे and पीनम् in the preceding couplet.

P. 364 st. 52.—निग्रहात्=दण्डात् 'from the indignity or outrage done to his sister'. *Nigraha* does not mean *amputation*, but simply punishment, subjugation, putting down. Cf. Suprâ Canto XI. St. 55, "सामदानविधिभेदनिग्रहः."—धनदानुजः Râvaṇa was the younger brother of Kubera and son of Vis'ravas who was the son of Pulastya.

P. 364. st. 53.—मृगरूपेण वञ्चयित्वा. See Râmâyaṇa Araṇ. Sarg. 48, 49. Gorr. Ed.—जहार *Ibid.* Sarg. 55.—पक्षीन्द्रप्रयासक्षणविश्रितः *ibid.* Sarg. 56. 57.

P. 365. st. 54.—दशरथप्रीतेः. Jaṭâyus was a great friend of Das'aratha.

P. 365. st. 57.—कबन्धस्य. While searching for Sîtâ in the forest, Râma and Lakshmaṇa came within the grasp of a huge giant, who, as his name signifies, was without a head and legs. He had been reduced to that condition by Indra, who cut his head and his legs in battle, but who ordered that he should have a mouth in one of his breasts, and should revert to his prestine form when Râma and Lakshmaṇa should come and lop off his hands. This having been done on this present occasion by the two princes, he repaid the kindness by directing Râma, who did not know how to proceed to recover Sîtâ, that he should enter into friendship with Sugrîva for that purpose. Râm. Araṇ. Sarg. 76. Gorr. Ed.

P. 365. st. 58.—हत्वा बालिनं चिरकाङ्क्षिते तन्वदे सुग्रीवं संन्यवेशयत्. See Râmâyaṇa Kish. Sarg. 12, and also Sargas 8-11.

P. 366. st. 60.—संगतिदशीनात्यवृत्तावुपलब्धायाम्. The Vânaras sent by Sugrîva in search of Sîtâ having failed to get any intelligence regarding the whereabouts of Râvaṇa, made up their mind to starve themselves to death rather than return home without having achieved their object. Sampâti the vulture, brother of

Jaṭâyus, then informed them of the position of Laṅkâ the capital of Râvaṇa, and told them that he had seen him carrying off Sîtâ. Râmâyaṇa Kish. Sargas 56-60. Gorr. Ed.

P. 366. ST. 61.—दृष्टा विचिन्वता तेन. Search was made for Sîtâ in the palace of Râvaṇa, and in his seraglio, where, however, no trace was found of her; whereupon Mâruti entered the garden of As'oka trees (As'okavanikâ), and here he discovered Sîtâ surrounded by Râkshasîs who had been appointed by Râvaṇa to keep watch over her. See Râmâyaṇa Sundar. Sarg. 18 and also 12-17. Gorr. Ed.

P. 367. ST. 63.—प्रियसंदेशैः. The message was accompanied by a ring belonging to Râma, with his name inscribed on it (रामनामाङ्कितमङ्गुरीयकम्). Sîtâ in return sent to Râma the jewel worn by her in her hair (चूडामणिः). See Râmâyaṇa Sund. Sargas 32-36, Gorr. Ed.—अक्षतभोक्रतः. See Râmâyaṇa Sundara Kâṇḍa. Sarg. 42. Gorr. Ed.—क्षणसोढारिनिग्रहः 'having for a moment purposely allowed himself to be seized and disgraced.' See Râmâyaṇa Sund. Sarg. 44.—ददाह पुरीं लङ्काम्. The Râkshasas after they caught Mâruti set fire to his tail, when he assumed a gigantic shape, and jumping from house to house with his huge tail, and turning it from side to side, set fire to the houses in Laṅkâ. See Râmâyaṇa Sund. Sarg. 50. Gorr. Ed.

P. 367. ST. 64.—हृदयं स्वयमायातम्. The token sent by Sîtâ appeared, as if it were, her heart that came itself to Râma.

P. 368. ST. 67.—संवाधवर्त्मभिः="संवाधं संकीर्णं वर्त्म येषां तादृशैः," Dinakara.

P. 368. ST. 68.—निविष्टमुदधेः कूले, 'encamped on the coast of the sea.'—बुद्धिमादिश्य 'by inspiring him with wisdom.' Both Dinakara and Vallabha read बुद्धिमाविश्य and altogether ignore the reading given in our text.—स्नेहात्, 'as if with affection [for the family.]' The deity presiding over the prosperity of the Râkshasas, afraid lest the excesses of Râvaṇa should drive the prosperity and

herself from his family, felt pity for it and inspired Bibhîshaṇa to go and submit to the enemy.

P. 368. ST. 70.—रसातलादिवोन्मग्नं शेषं स्वप्नाय शार्ङ्गिणः, 'as if it were the great snake, S'esha, that rose from the nether regions in order to become the bed of Vishṇu', who was now on earth incarnate in the shape of Râma.

P. 369. ST. 72.—काकुत्स्थपौलस्त्यजयघोषणः, in which were loudly uttered acclamations of victory to Râma and of victory to Râvaṇa by their respective followers. The war cries alluded to are such as "जय जय राम," रामो जयति, जयति रामः, जयति पौलस्त्यः, &c., &c.

P. 369. ST. 73.—पादपाद्रिद्, &c. The weapons of the monkeys were such things as they could with their supernatural might catch hold of at the moment viz. trees (पादपाः), rocks (शिलाः), and hills (शैलाः), and the nails of their fingers. The expressions आविद्ध, निष्पिष्ट, अतिशस्त्र, रुग्ण being predicated of the weapons used by Râkshasas show that the monkeys beat them down, ("वानरोत्कर्षैकथनम्" Vallabha).

P. 369. ST. 74.—त्रिजटा समजीवयत्. See Râmâyaṇa Yuddh. Sarg. 31, Bombay Ed.

P. 370. ST. 76.—गरुडापातविश्लिष्टमेघनादास्त्रबन्धनः. Indrajit the most valiant of Râvaṇa's sons succeeded in binding the whole of the army of Râma and its leaders, as well as Lakshmaṇa and Râma himself, by means of arrows that poisoned their preys. These arrows were in fact snakes into which the crafty Râkshasas, the followers of Indrajit, had transformed themselves. The Great Eagle of Vishṇu then came to Râma's assistance and at his appearance all the snakes vanished in a moment. See Râmâyaṇa Yuddh. Sargas 20-27.

P. 370. ST. 77.—विभेद पौलस्त्यः शक्त्या वक्षसि लक्ष्मणम्. The S'akti is described as furnished with eight bells, as giving out a frightful yell, as made full of art and guile by the wily Maya, as sure of aim, as destructive to the enemy's life, and as flying

rapidly and leaving behind it a fiery track. See Râmâyaṇa Yuddh. Sarg. 80. Sts. 32. *seqq.* Gorr. Ed.

P. 370. ST. 78.—मारुतिसमानीतमहौषधि. It was not the oshadhi or plant but the mountain bearing it that Mâruti brought. Lakshmaṇa having been struck down by the S'akti of Râvaṇa, Mâruti was sent by Sugrîva the King of the Vânaras to Mount Gandhamâdana, to bring the drug that grew there by the name of Vis'alyâ or Vis'alyakaraṇî *i. e.* the Curer. Susheṇa the Vânara physician gave Mâruti the signs whereby to make out the plant, but amongst the many battles that Mâruti had to fight on his way and at the mountain he forgot the signs and so brought the mountain itself to where Lakshmaṇa was lying dead in the field of battle. Susheṇa then discovered the plant and as soon as Lakshmaṇa was made to smell it, he was re-animated and rose. See Râmâyaṇa Yuddh. Sargas 82, 83, Gorr. Ed.—विलापाचार्यकं शरैश्चक्रे *i. e.* caused them to cry. आचार्यकं कृ means to be the tutor of, to instigate to do a thing, to cause to do.

P. 370. ST. 80.—कपीन्द्रेण तुल्यावस्थः स्वसुः कृतः. Sugrîva, the king of the monkeys was caught and taken by Kumbhakarṇa to Laṅkâ before he had recovered consciousness. As soon, however, as he came to himself, he cut off the ears and the nose of Kumbhakarṇa and managed to escape from his grasp. Conf. ततः कराग्रैः सहसोर्ध्वमेत्य राजा हरीणाममरेन्द्रशत्रोः चकर्त कर्णौ दशनैश्च नासा ददार पार्श्वेषु च कुम्भकर्णम्. Râmâyaṇa Yuddh. Sarg. 46. St. 72.

P. 371. ST. 80.—टङ्कच्छिन्नमनःशिलः. Conf. Dinakara "शूर्पणखायाः तुल्या अवस्था नासाकर्णच्छेदरूपा यस्य तादृशः कृतः कुम्भकर्णो रक्तावलिप्तत्वात् टङ्कैश्छिन्ना मनःशिला यस्य तादृशोद्रिरिव राममरूपत्."

P. 371. ST. 84.—रामं पदातिमालोक्य. Râvaṇa by means of his Mâyâ prepared a chariot, that appeared as bright as the fire, drawn by quick horses with men's heads, that went anywhere the mind of Râvaṇa directed. Having ascended it Râvaṇa attacked Râma with arrows as destructive as the thunderbolt. The gods seeing

this declared that the fight was unequal, whereupon Indra despatched his own chariot for Râma. See Râmâyaṇa Yuddh. Sarg. 86, Gorr. Ed.

P. 372. ST. 86.—माहेन्द्रं तनुच्छदम् = "ऐन्द्रं कवचम्," Vallabha.

P. 372. ST. 87.—रामरावणयोर्युद्धम्. Both Dinakara and Vallabha read वैरम् instead of युद्धम्. And the former remarks, "यदि रामरावणयोरन्योन्यदर्शनं नाभविष्यत्तदा रणाभावादुत्पन्नमपि वैरं नाफलिष्यदित्यतोन्योन्यसङ्गात्फलमिवाभूदित्यर्थः."

P. 372. ST. 88.—भुजमूर्ध्वोरुबाहुल्यादेकोपि &c. This couplet, if not corrupt, appears at least to have offered considerable difficulty to the commentators. Dinakara's commentary is: "न यथापूर्वोयथापूर्वो राक्षसवृन्दरहितोप्येको रावणो भुजानां शिरसां च बाहुल्यादास्थितः" (he appears to have read इवास्थितः for इव स्थितः) "मातुर्निकषानामन्या राक्षस्या वंशः परिवार इवालक्ष्येवकितो रामसैन्यैरिति शेषः | यद्वा वंश इति सप्तम्यन्तपाठे मातृकुले स्थित इत्यर्थः || स यथापूर्वमिति पाठे स रावणो यथापूर्वं रामेण विनाशितो वंश इव दृष्टः || यद्वा || यथापूर्वमिन्द्रादियुद्धवत् || तस्य कामिरूपत्वादूरूबहुत्वम् || भुजोत्तमाङ्गेति वा पाठः || "

Vallabha reads: भुजोत्तमाङ्गबाहुल्यादेकोपि धनदानुजः ददृशे स यथापूर्वं मातृवंश इव स्थितः| His interpretation is: "धनदानुजो रावणः एकोपि यथापूर्वं मातृवंशे स्थित इव ददृशे मातुरन्वये स्थित इवादृश्यत कस्मात् भुजोत्तमाङ्गबाहुल्यात् बाहुमस्तकबहुलत्वात्." According to Mallinâtha मातृवंश इव स्थितः means, 'as if he stood in the midst of *i.e.* surrounded by people belonging to his mother's race.' Râvaṇa's paternal descent was Brahmanical, but his mother belonged to the race of Râkshasas. I would prefer to read स यथापूर्वम् with Dinakara and Vallabha. For after the phrase एकोपि in the first line, अयथापूर्वः seems redundant. स यथापूर्वं मातृवंश इव स्थितः, would then mean 'surrounded *as before* by Râkshasas.'

P. 373. ST. 89.—स्वमुखैरर्चितेश्वरम्. Cf. suprâ St. 41. Canto X.—जेतारं लोकपालानाम्. On the Lokapâlas see above, our note to Canto II. St. 75. The word Lokapâla does not appear here to be equivalent to देवानां generally, though it might be so used like मरुत्.—तुलितकैलासम. Râvaṇa having conquered the balloon Pushpaka from Ku-

bera was proceeding to S'aravaṇa when the balloon was obstructed in its progress by the heights of the Mountain Kailâsa over which he was driving. Râvaṇa became angry and began to root out the mountain that obstructed him, whereupon it began to shake and stagger from side to side. Conf. Râmâyaṇa Uttarakâṇḍa, Sarga 16. St. 25. "एवमुक्त्वा ततो राम भुजान्विक्षिप्य पर्वते तोलयामास तं शीघ्रं स शैलः समकम्पत." &c. &c.

P. 373. ST. 90.—स्फुरति. The palpitation of the arm, the right in men, and the left in women, is auspicious and the reverse is inauspicious and unlucky.

P. 374. ST. 91.—आख्यातुमुरगेभ्य इव प्रियम्. The death of Râvaṇa was an event for rejoicing not only to the gods but also to the Nâgas, or the snake inhabitants of the nether world, since he had robbed them too of their wives and daughters. Conf. the following couplet which occurs in a description of Râvaṇa's harem, Sund. Sarg. 13, St. 65. Gorr. Ed. "नृनागासुरदैत्यानां गन्धर्वाणां च योषितः रक्षसां चाभवन्कन्याः स हि तस्य परिग्रहः." Also *ibid.* 13, 64. "रावणान्तःपुरं सर्वं दृश्यते न तु जानकी। देवगन्धर्वकन्याश्च नागकन्यास्तथैव च। यक्षराक्षसकन्याश्च दृश्यन्ते न तु जानकी." Also Uttarakâṇḍa Sarg. 24. St. 3: "एवं पन्नगकन्याश्च राक्षसासुरमानुषीः यक्षदानवकन्याश्च विमाने सोध्यरोपयत्."

P. 375. ST. 95.—वैवस्वतस्य कूटशाल्मलिम्. The *S'âlmali* is the Marâṭhî Sâvarî or *Sávar*, the thorny tree that bears pods producing the most exquisitely fine cotton. Sinners are supposed to be tormented in the kingdom of Yama by being mounted on the Kûṭas'âlmalî, an instrument of torture described as studded with adamantine thorns. The sinner—especially one who has been guilty of an unnatural offence—is prescribed the punishment of the S'almalî. See Bhâgavata Sk. V Adh. 26, 20, "यस्त्विह वै सर्वाभिगमस्तममुत्र निरये वर्तमानं वज्रकण्टकशाल्मलीमारोप्य निष्कर्षन्ति."

P. 376. ST. 101.—पुनः संधानशङ्किनाम्. Conf. Dinakara: "प्राग्महेश्वरतोषाय शिरांसि छिन्नानि पुनरपि यथा जातानि तथेदानीमपि भविष्यन्तीति शङ्क्या तेषां विश्वासाभावः."

P. 376. st. 102.—लोकपालद्विपानाम्. The eight elephants of the eight Lokapâlas are: ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः. These belong to the Lokapâlas in the order in which the latter are enumerated in our note to St. 75 Canto II. As to how the elephants came to be together, Conf. Dinakara: "रावणादिदृक्षयागतानामिन्द्रादीनां ये द्विपा ऐरावणादयस्तेषां गण्डभित्तिं त्यक्त्वा मदजलेन गुरवः पक्षा येषां तादृशैः भृङ्गैः" &c. The epithet गुरुपक्षैः is probably intended to show how they descended quickly along with the flowers, as they are provided with so small wings and their bodies are so light.

P. 377. st. 103.—हरिसहस्रयुजम्. The usual number of the bay horses of Indra is seven. The number one thousand is not according to the mythic representation of Indra's character, but is merely a poetical exaggeration.—ऊर्ध्वम् = स्वर्लोकम्.

P. 377. st. 104.—जातवेदोविशुद्धाम्, 'purified in fire.' In order to avoid being scandalized for receiving back without hesitation Sîtâ after she had passed a long time in Lañkâ, Râma said to Sîtâ, after the latter was set free on Râvaṇa's death, that as she had lived in the house of another man, she must needs be impure, and said that he did not want her any longer; and that she might go anywhere she liked and live with any man she pleased. Whereupon Sîtâ, thinking herself highly insulted by the wicked insinuation, got a funeral pile prepared for her by Lakshmaṇa. As soon as she entered it, the gods assured Râma that Sîtâ was pure, and the god Agni brought out Sîtâ unscathed, more bright than before. See Râmâyaṇa Yuddh. Sargs. 100, 101.—रविसुतसहितेन, 'who was accompanied by the son of 'the god Sun.' The genesis of Sugrîva is thus given in the Uttarakâṇḍa of the Râmâyaṇa. Brahmâ, while one day engaged in the practice of Yoga, happened to drop a tear of joy, which falling on the ground produced a male monkey—the first of his race. Brahmadeva employed him as a personal attendant upon himself. One day, while

the monkey was looking in at the clear surface of a stream he saw his own reflexion in it. Thinking it to be an enemy he jumped into the water, and when he came out he found himself metamorphosed into a beautiful damsel of the monkey race. The god Sun with Indra happened to come there accidentally. The former saw her and was enamoured. His semen fell upon her neck (grîvâ) and produced a monkey that was then called Sugrîva. Râmâyaṇa, Uttarakâṇḍa, Kshepaka Sarga 2.

P. 377. ST. 104.—The metre of this stanza is तारा or तारका, the prosody of which is: त्र्यधिकदशयतिर्ननौ रौ भवेतां ररौ तारका.

CANTO XIII.

P. 379. ST. 1.—आत्मनः पदम् = विष्णोः पदम्, *i. e.* विष्णुपदम्, 'the sky,' a paraphrastic name used with reference to the identification of Râma with Vishṇu, whose locality or home (पदम्) is said to be the sky.—शब्दगुणम्. According to the Sanskrit natural philosophers the peculiar quality of the earth is Smell, of Water Taste, of Light Form, of Air Touch, and of the Sky Sound. Vallabha rightlyr emarks, "तस्य हि भूर्भुवः स्वरिति त्रीणि पदानि".—गुणतः, used merely for the sake of a vocal repetition.—रामाभिधानो हरिः, put in justification of and for facilitating the understanding of आत्मनः पदम्, as equivalent to विष्णुपदम्.

P. 379. ST. 2.—आ मलयाद्विभक्तम्, 'divided as far as the Malaya,' *i. e.* as far as the southern extremity of the Malaya.—छायापथेन, 'by the galaxy, or milky way.' Dinakara: "शरद्वसन्तादिकाले नभोमध्ये प्रणाल्याकारो दण्डायमानोतिशुभ्रोवकाशविशेषश्छायापथ इत्युच्यते."

P. 380. ST. 3.—पूर्वैः किलायं परिवर्धितो नः 'this, you know, was enlarged [to its present size] by our ancestors,' viz., by the

sixty thousand sons of Sagara, who excavated the chasm through which they traced the sacrificial horse of Sagara. Bhagîratha the great-great-grandson of Sagara, then brought down to earth the Ganges from Heaven, and filled the cavity they had dug up with its waters that these might purify the ashes of his sixty thousand ancestors. Sagara in memory of his grandsons gave the name of Sâgara to the chasm. This Sâgara, by which is to be understood the part of the Ocean where the Ganges empties itself, or *the Bay of Bengal*, 'increased' (परिवर्धितवान्) the size of the Ocean that already existed. See Wils. Vishṇu Purâṇa Bk. IV. Chap. IV. Conf. also Râmâyaṇa Sund. Sarg. VII. St. 8. Gorr. Ed. अहमिक्ष्वाकुनाथेन सगरेण विवर्धितः.—रसातलम् = पातालम्. रसातलम् sometimes means the surface of the earth.

P. 380. ST. 4.—गर्भं दधति, referring to the evaporation of the oceanic waters by the rays of the sun.—विवृद्धिमश्नुवते 'attain maturity,' referring to pearls.—अविन्धनं वह्निम्, the Vaḍava fire.—प्रह्लादनं ज्योतिः. This refers to the production of the moon from the Ocean when this was churned by the gods and the asuras.

P. 381. ST. 5.—ईदृक्तया इयत्तया वा. "ईदृक्तया ईदृशं" [रूपम्] "इति विधाय इयत्तया एतावदस्य प्रमाणमिति विधाय", Dinakara.

P. 381. ST. 6.—युगान्तोचितयोगनिद्रः 'who practises Yoganidrâ at the end of each quaternion of Yugas.' Dinakara, "युगान्ते प्रलये उचिता-भ्यस्ता योगनिद्रा येन." The world is not destroyed periodically at the end of each Yuga but at the end of each quaternion of Yugas.

P. 381. ST. 7.—एनं शरण्यमाश्रयन्ते. See Râmâyaṇa Sund. Sarg. VII, 40 fgg. Gorr. Ed.—गोत्रभिदा, 'by the breaker of mountains'. गोत्र means originally a cow-fold, any fence or similar thing that confines cows, hence *the cloud that confines the cows of heaven* (गावः) *i. e.* the rain water. It then came to be a synonym of *mountain*. Vallabha reads गोत्रभिदो भयार्तः.

P. 382. ST. 8.—रसातलात् *i. e.* पातालात्. This ablative to be construed with उद्वहन् in the next line.—अच्छम्. Dinakara says: "अस्याब्धेः प्रलये प्रवृद्धमत एव पार्थिवपरिमाण्वादीनामधःपातादच्छं निर्मलम्."—मुहूर्त-

वक्त्राभरणम्. "वक्त्रावरणमिति पाठे वक्त्रतिरोधानम् । तस्मिन्पाठे यथा पुंसा कृतपाणिग्रहणक्रियाया वध्वा विवाहकाले सूक्ष्मवाससा मुखावगुण्ठनं भवतीति ध्वन्यर्थः," Dinakara. Mallinâtha's reading may, perhaps, have been वक्त्रावरणम्, though the Mss. read वक्त्राभरणम् in his commentary.

P. 382. ST. 9.—मुखार्पणेषु. The plural used most likely for the sake of metre.—अनन्य &c. Conf. Dinakara: "अन्येषु पुंसु (*sic.*) वल्लीनां स्त्रीणां युगपदधरखण्डनं पायनं च न संभवतीति अनन्यसाधारणत्वमन्वेः."

P. 383. ST. 12.—महोर्मिविस्फूर्जथुनिर्विशेषाः, 'who do not differ from the shining appearance of the large waves.' The poet means that the snakes which lay at length on the shores, and appeared exactly like the waves of the ocean that beat near them, could only be recognised to be snakes by the lustre of the precious stones in their hoods, now made more brilliant by the rays of the sun shining upon them. Dinakara rightly interprets व्यंड्यन्ते by व्यक्तीभवन्ति.—On महोर्मिविस्फूर्जथुनिर्विशेषाः Vallabha observes: "लहरीभ्रान्तिविभ्राणा इत्यर्थः."

P. 384. ST. 14.—पयोसि पातुं प्रवृत्तमात्रेण. Vallabha explains this by "जलमादातुं कूर्चोपकरणेन," and Dinakara says, "जलानि पातुं प्रवृत्तमात्रेण पूर्वभागेन जलं स्पृशता आवर्तस्य जलभ्रमस्य वेगवशाद्भ्रमता मेघेन कृत्वायमब्धिः &c." —भ्रमता, like the churning staff which at the time of the great oceanic churning here referred to consisted of Mount Mandâra.

P. 384. ST. 16.—संभावयति *i.e.* मण्डयति.—आयताक्षि. Both Dinakara and Vallabha read आयताक्षम् and construe it attributively with आननम्.

P. 385. ST. 16.—मण्डनकालहानेः. Dinakara "कुङ्कुमादिना त्वया क्रियमाणस्य मण्डनस्य कालहानेरक्षमं कालक्षेपमसहमानं." Translate मामक्षमं &c. as follows:—'he knows, it appears, that I who am desirous to imprint a kiss on your lip, red as the bimba, cannot brook the delay [that is likely to be caused] by your perfuming your mouth by artificial means.'

P. 385. ST. 17.—सैकतमिन्नशुक्तिपर्यस्तमुक्तापटलम्. 'Strown over with pearls that are thrown out from the oysters broken on the

strands.' Dinakara: "सिकतामयो देशः [सैकतं] तत्र भिन्नाभ्यो विवृतमुखीभ्यः शुक्तिभ्यः पर्यस्तं मुक्तावृन्दं यत्र तत्." Vallabha: "पुलिनविदीर्णशुक्तिपतितमु[मौ?]क्तिकप्रकरम्."

P. 385. ST. 19.—सुराणां पथा. This is higher than the region of the clouds, and this last is higher in its turn than that in which the birds move.

P. 386. ST. 21.—द्वितीयम्, the first being that which she already has round her wrist.—उद्विभ्रविद्युद्वलयः *i. e.* उद्विभ्रत्सुव्रतमुद्भासितं वा विद्युदेव वलयं येन.—भामुच्यतीव, 'appears to give.'

P. 387. ST. 23.—भ्रष्टं नूपुरं मया अदृश्यत. Sîtâ as she was being carried away by Râvana dropped a foot-ornament, hoping that, should it meet the eye of her husband, it might give him a clue as to the direction in which she was carried away.

P. 387. ST. 25.—दर्भाङ्कुरनिरीक्षैः, through grief at the seizure and carrying away of Sîtâ.—याम् scil. त्वामन्विष्यन्तम्. व्यापारयन्त्यः &c., 'directing their eyes towards the south.'

P. 388. ST. 26.—माल्यवतः. Mythically the माल्यवान् is one of the mountains that rise from the base of the Meru.—पुरस्तात्, 'yonder.' —नवं पयो यत्र विसृष्टम् &c. That is, 'where I shed tears at the approach of clouds and the fall of rain.' See Râmâyaṇa, Kiṣkiṇ. Sarg. 27. Gorr. Ed.

P. 388. ST. 28.—कम्पोत्तरं, "घनगर्जितभीतेः सकम्पया त्वया क्रियमाणमिति यावत्," says Dinakara.—उपगूढम्, 'an embrace.'

P. 389. ST. 29.—आसारसिक्त &c. The vapour rising from the ground recently watered by a shower of rain is here compared to the smoke of the sacrificial hearth, that has to be taken by a married pair at the time the marriage ceremony is performed. See above Canto, VII. St. 22.

P. 389. ST. 30.—खेदात्. Dinakara explains this to mean "श्रमात्" through fatigue: "दूरादवतीर्णाऽत एव श्रमादृष्टिः पिबतीव | अन्यापि श्रान्ता जलं पिबति," the fatigue, according to him, being caused by the sight having to descend to the waters from a great height. Vallabha

does not differ from Dinakara: "खेदात् श्रमात् अमूनि पक्ष्मासलिलानि विवति इव साभिलाषदर्शनात्पक्ष्माजलानि ग्रसतीव | किंभूता दृष्टिः दूरावतीर्णा खिन्ना विप्रकृष्टावगूढा," says the former.

P. 390. ST. 33.—विमानान्तरलम्बिनीनाम्, 'hanging from the ends of the Vimâna.'

P. 391. ST. 35.—स्मरामि सुप्तः, 'I remember having slept.' Dinakara reads सुप्तः with Mallinâtha, but also notices the reading सुप्तम. Vallabha reads and comments upon सुप्तम्.

P. 391. ST. 36.—यो भ्रूभेदमात्रेण नहुषं प्रध्वंशयां चकार. The story of Nahusha, a king of the Lunar Race, is given at length in Mahâbhârata, Udyogaparva, Adhs. 10-16. Nahusha, after he was crowned king of the gods, by his demand that S'achî, the wife of the former Indra, should marry him, became very unpopular in heaven. The celestial sages (देवर्षयः), as they were bearing his litter, were fatigued, and demanded of Nahusha to know whether he did not consider the Brahmins and the verses of the Vedas as the Supreme Authority, to which Nahusha returned a negative answer, and disputing the authority of the Brahmins and of the Vedas with them, he kicked Agastya on the head. In an instant Nahusha lost all strength, and was cursed by Agastya to become a snake and live in that condition on earth for ten thousand years. *Ibid.* Adh. 16, ll. 527-537.—आविलाम्भः परिशुद्धिहेतोः. See note on Canto. IV. St. 21.

P. 391. ST. 37.—त्रेताग्निधूमाग्रम्, 'the top of the [columns of] smoke rising from the three-fold fire.' The three fires here alluded to are: गार्हपत्य, दक्षिणाग्नि and आहवनीय.—अग्रम्, because the Pushpaka was passing high in the sky above the sacrificial spot. —आक्रान्तविमानमार्गैम् *i. e.* आक्रान्तो व्याप्तो विमानस्य मार्गो येन तत्.—इदम्, 'this that you see.'—घ्रात्वा रजोविमुक्तः, 'freed from all impurity by my smelling it.' The smoke arising from the sacrificial Fire is sacred and purifying. Dinakara interprets रजोविमुक्तः by पापात् निर्मुक्तः.—समश्नुते मे लघिमानमात्मा, 'my soul enjoys lightness,' *i. e.* feels lightened or disburdened of the impurity (रजः).

P. 392. ST. 38.—शातकर्णेः. Dinakara reads माण्डकर्णेः = "मण्डकर्णस्यापत्यं माण्डकर्णिस्तस्य."—पञ्चाप्सरो नाम. Dinakara takes this to be the name of the pond and construes विहारवारि as an adjective, and seems to understand some such word as सरः after नाम. ("विहारार्थं वारि यस्य तत्तथा || पर्यन्ते वनं यस्य तत् पञ्चभिरप्सरोभिः सहजलकृतत्वात् [?] पञ्चाप्सरो-नामैतत्सरो" *ad. loc.*) The order of the words पञ्चाप्सरो नाम विहारवा-रि would perhaps appear to justify Mallinâtha's interpretation rather than that of Dinakara, though not necessarily. But I would still prefer to interpret with Dinakara. Conf. also Râmâ-yaṇa (Bombay Ed.) Âraṇ. Sarg. 10. St. 11. इदं पञ्चाप्सरो नाम तटाकं सार्वकालिकम्। निर्मितं तपसा नाम मुनिना माण्डकर्णिना.

P. 392. ST. 39.—कूटबन्धम् &c., 'drove into the snare of the youth of five nymphs,' a figure suggested by चरन् मृगैः सार्धम् in line 2. The word कूट shows anything that is treacherous, anything that *appears* harmless but is really not so. Conf. कूटलेख a forged document, कूटशाल्मलि &c. Dinakara: "यथा कूटयन्त्रेण बद्धानां मृगाणामन्यत्र मत्यभावस्तथाऽस्यापि मुनेः स्यादिति तारुण्यकूटयन्त्रेण बद्धत्वादतस् [?] ताभिरेव रमत इत्यर्थः."

P. 393. ST. 40.—प्रसक्तसंगीत &c. Conf. Dinakara: "प्रसक्तं प्रारब्धं संगीतं यत्र तादृशीयं मृदङ्गध्वनेः."—चन्द्रशालाः = "शिरोगृहाणि." चन्द्रशाला is a room on the top of a house, so called probably because it is in-tended for the enjoyment therefrom of moonlight.

P. 393. ST. 41.—हविर्भुजामेधवतां चतुर्णाम्. This refers to what is called the पञ्चाग्निसाधनम्, or a kind of mortification practised be-tween four fires, one in front, one behind and one on either side, and the summer sun shining on the head as the fifth. The vo-tary standing between these fires and heated by the sun over his head practises penance, with the view of obtaining supernatural powers.—सुतीक्ष्णः. Râma passed some time in the hermitage of this sage during his wanderings through the Daṇḍakâraṇya. See Râmâ-yaṇa Araṇ. Sargs. 11, 12 and 13. Gorr. Ed.

P. 393. ST. 42.—सहासप्रहितेक्षणानि. 'In which they cast their eyes upon him as if through fear.'

P. 394. ST. 43.—कुशासूचिलावम्. Dinakara appears to interpret better than our commentator, for he says: "कुशाः शू[*sic.*]चय इवाल्पप्ररोहान् लुनातीति &c."

P. 394. ST. 44.—किंचित् should be parsed as an indeclinable adjective qualifying कश्मेन or as an adverb qualifying प्रतिगृह्य. किंचिन्मूर्ध्नः कश्मेन = मूर्धानं किंचित्कश्मितां.

P. 394. ST. 45.—शरभङ्गनाम्नः. Râma was in the hermitage of this sage on his way towards the South. See Râmâyaṇa Araṇ. Sarg. 9. Gorr. Ed.—मन्त्रपूतां तनुम्. S'arabhaṅga sacrificed himself for Fire on a funeral pile. See Râmâyaṇa Araṇ. Sarg. 9. Gorr. Ed.

P. 395. ST. 46.—भूयिष्ठसंभाव्यफलेषु. Both Dinakara and Vallabha interpret संभाव्य by प्राप्य, "अतिशयेन प्राप्यानि फलानि येभ्यः तै तेषु" (Vallabha).—सुतेष्विव स्थिता. Conf. Vallabha: "यथा पितर्युपरि सत्पुत्र आगन्तुनानन्दयति तथा तरव इत्यर्थः."—तस्य, Dinakara takes this with पादपेषु, and Vallabha construes it with अतिथीनाम्. Mallinâtha construes better than either.

P. 395. ST. 48.—विदूरान्तरभावतन्वी, 'Thin on account of the intervention (lit. existence) of a long distance,' *i. e.* because there lies a great distance between it and us.

P. 396. ST. 49.—यवाङ्कुरापाण्डुकपोलशोभी. Dinakara reads पाण्डुकपोललम्बी. Mallinâtha (and neither Dinakara nor Vallabha differs from him) appears to explain the compound as if the cheeks looked like the young blades of the Yava; but the poet's meaning seems to be, that the ear-ornament (अवतंस) made of the tamâla leaves shone like blades of Yavas on the slightly white cheeks. On the use of Yavâṅkura as an ear-ornament see above note on St. 24. Canto VII. The compound should be dissolved thus: आपाण्डू च कपोलौ च आपाण्डुकपोलौ | यवाङ्कुरवत् आपाण्डुकपोलयोः *i. e.* आपाण्डुकपोलयोर्यवाङ्कुरवच्छोभत इति &c.

P. 396. ST. 51.—सप्तर्षिहस्तोद्धृतहैमपद्माम्, not after she was turned

into the Âs'rama by Anusûyâ, but the epithet, like त्र्यम्बकमौलिमालाम्, is used to show how difficult was the task that Anusûyâ undertook and performed. अनुसूया प्रवर्तयामास. Conf. Râmâyaṇa (Bombay Ed.) Âraṇ. Sarg. 117. Sts. 9-10: दशवर्षाण्यनावृष्ट्या दग्धे लोके निरन्तरम् । यथा मूलफले सृष्टे जाह्नवी च प्रवर्तिता । उग्रेण तपसा युक्ता नियमैश्चाप्यलंकृता &c.

P. 397. ST. 52.—समध्यासितवेदिमध्याः, 'sitting, as it were, in the middle of their *Vedis*.' Vedi is the name of the space bounded by the enclosure round the bottom of a tree made for the reception and retention of water and manure. Vedi is also the name of any piece of ground consecrated for a seat of a sage engaged in devout meditation. "वेदिः परिष्कृता भूमिः."

P. 397. ST. 53.—राशिर्मणीनामिव गारुडानाम्, 'like a heap of emeralds,' referring to the emerald leaves of the tree.—सपद्मरागः फलितो विभाति, 'appears with its fruits [as if it were studded] with rubies.'

P. 398. ST. 55.—भक्तिर्भुवश्चन्दनकल्पितेव, 'like a piece of floor ornamented with [white] sandal, and bearing on it ornamental leaves described by means of black sandal.'

P. 398. ST. 56.—रन्ध्रेष्वालक्ष्यनभःप्रदेशा. Cf. Dinakara: "रन्ध्रेष्वालक्ष्य ईषद्दृश्यो नभःप्रदेशो यत्र सा शरत्कालघनलेखेव ॥ नभोनीलिम्नो लोकप्रसिद्धिसिद्धत्वाद्यमुनातरंगसाम्यम्."

P. 399. ST. 57.—कृष्णोरगभूषणा. Among other uncouth ornaments worn by the God of Destruction are black cobras.—भिन्नप्रवाहा यमुनातरंगैः, 'broken into by the waves of the Yamunâ,' *i. e.* with whose stream the Jamnâ has mixed its waters.

P. 399. ST. 59.—पुरं निषादाधिपतेरिदं तत् scil. शृङ्गिबेरम्.

P. 400. ST. 60.—बुद्धेरिवाव्यक्तमुदाहरन्ति. &c. 'Whose origin, according to the sages, is the lake Brâhma, as the *Invisible Principle* is the origin of intelligence.' Conf. Vallabha: "यथा सांख्या योगिनः बुद्धेः अव्यक्तं कारणं वदन्ति । यदुक्तम् । अव्यक्ताद्व्यक्तयः सर्वाः प्रभवन्त्यहरागमे रात्र्यागमे प्रलीयन्ते तत्रैवाव्यक्तसंज्ञके १ अव्यक्तात्किल बुद्धेरुत्पत्तिरिति सांख्याः."

P. 400. ST. 61.—भवभृत्यवतीर्णैः. See above our note on St. 31. Canto XI.

P. 400. ST. 62.—उत्सङ्ग, suggested by धात्री, in the third *pâda*.—संभावयति, 'honors', 'venerates.'

P. 401. ST. 65.—त्वामिव लक्ष्मणो मे. When Râma went out to fight the demon Khara and his followers, he kept Sîtâ under the protection of Lakshmaṇa, or rather left Lakshmaṇa behind him to take care of Sîtâ.

P. 401. ST. 67.—अभ्यस्यतीव व्रतमासिधारम्. The present अभ्यस्यति shows that Bharata still observed the vow. On आसिधारम्, Conf. Dinakara: "एकस्यामेव शय्यायां मध्ये खड्गं निधाय स्त्रीपुंसौ यत्र ब्रह्मचर्येण शयाते तदसिधाराव्रतम्."

P. 403. ST. 69.—भङ्गिरचितस्फटिकेन मार्गेण, 'by a flight that were made of marble.' भङ्गि, in the form of steps or a flight of steps.—अदूरमहीतलेन, the last step of which series was very near the ground.

P. 403. ST. 70.—तद्भक्त्यपोढपितृराज्यमहाभिषेकैः, 'which had been deprived, through his (Bharata's) attachment to him, of the coronation-water conferring [on Bharata] the kingdom of his father.'

P. 403. ST. 71.—श्मश्रुप्रवृद्धि &c. The ministers had not shaved their beards during Râma's relegation as a token of their sympathy with his misfortunes. Vallabha reads मन्त्रिवृद्धान्.

P. 404. ST. 73.—सौमित्रिणा तदनु संससृजे, 'thereupon he met the son of Sumitrâ.' सृज् with सम् means to meet, and governs the person met in the third case.—स scil. सौमित्रिः, and एनम् the latter scil. भरतम्. एनम् refers to the nominative of संससृजे. Whatever may be the necessity of construing one part of the Râmâyaṇa in accordance with another, it is not necessary to distort the verses of Kâlidâsa to make them conform to the particulars of the story related by Valmîki. I would accordingly refer नम्रशिरसं and अस्य भुजमध्यम् to Bharata and not to Lakshmaṇa. Moreover, the words व्युत्क्रम्य लक्ष्मणम् in the previous stanza show pret-

ty clearly that Kâlidâsa regarded, at least in this part of the poem, Bharata to be younger than Lakshmaṇa.

P. 405. ST. 74.—शैलानुरोहणसुखानि, 'the pleasure [to which they were accustomed] of sitting on mountains.'—तेषु क्षरत्सु indicates how the elephants resembled the mountains, from which streams of water dripple down.

P. 405. ST. 75.—मायाविकल्परचितैः &c., 'which were not equalled, in the beauty of their artificial construction, even by his own [Bibhîshaṇa's] chariots though these sprang into existence by a mere act of imagination.' *Mâyâvikalpa* lit. means a thought of Mâyâ or magic, bringing into the mind that such and such a thing should be accomplished by Mâyâ. The chariots of Bibhîshaṇa, who, being a Râkshasa, was possessed of magical powers (was मायाविन्), had not to be made by means of slow art but had only to be imagined and at once sprang into existence: whereas those of Râma had to be built by art, and as no art could give form to all acts of fancy, the chariots of Râma were expected to be inferior, but indeed they were superior to those of Bibhîshaṇa.

P. 406. ST. 78.—ज्येष्ठानुवृत्तिजटिलम्, 'the hair on which had become clotted on account of his conduct which imitated that of his elder brother.'—भङ्ग &c. Dinakara reads लङ्केश्वरप्रणयभङ्गदृढव्रतम् and interprets thus: "लङ्केश्वरस्य प्रणयः स्नेहस्तद्भङ्गं (*sic.*) दृढं व्रतं यस्य तत्."

P. 407. ST. 79.—क्रोशार्धम्, 'half a kos.' Mallinâtha explains it by क्रोशैकदेशम्, *part of a kos*, in obedience to the rule that the neuter substantive अर्धम् means a part, not necessarily a half, and the adjective अर्ध means a half. But that rule is not observed by the poets with scrupulousness.

CANTO XIV.

P. 408. ST. 2.—ज्ञातौ सुतस्पर्शसुखोपलम्भात्. Conf. Dinakara: "प्राक्पुत्रालिङ्गनसुखस्य परिचितत्वात्सुतस्पर्शसुखस्योपलम्भानुभवस्तस्माज्ज्ञातौ."—यथाक्रमम्. Vallabha construing this with प्रणतौ, explains, "प्रवृद्धानुक्रमेण चरणपतितौ," *i. e.* each of the princes saluted both the queens according to their seniority, and as Kaus'alyâ was the senior of the two, she was saluted first and after her Sumitrâ by both the princes. This explanation appears to be necessary for a proper understanding of the simile in the following stanza.

P. 409. ST. 3.—विभेद, 'broke through', 'rushed into'.—गङ्गासरय्वोर्जलमुष्णतप्तम्, 'like the waters [conjoined] of the Gangâ and the Sarayû, heated by summer.' As the heated waters belonged to two rivers, so the hot tears shed on the head of each of the princes proceeded from the eyes of both the ladies.

P. 409. ST. 4.—मार्गान्, 'scars.' lit. passages, viz. through which the darts had entered their persons.

P. 409. ST. 5.—भर्तुः क्लेशावहा अलक्षणाहम् &c. This refers to the popular notion that the misery or prosperity that falls to the lot of a recently married man is attributable to the inauspicious or auspicious qualities of the wife he has just married. Sîtâ ascribes to her own inauspicious qualities or bad luck, that soon after her marriage her husband had to go into banishment and that Das'aratha put an end to his own life, thereby leaving the two ladies she addresses in the condition of widows. Conf. Dinakara: "यद्विवाहसमनन्तरं पत्युर्वनवासः श्वशुरस्य स्वर्गस्थित्या च भवत्योर्वैधव्यमासीदित्यात्मनो दुर्लक्षणं सूचितवतीत्यभिप्रायः" |—अभक्तिभेदेन = तुल्यया भक्त्या, 'with equal reverence.'

P. 410. ST. 6.—ननु तवैव वृत्तेन भर्ता महत्कृच्छ्रं तीर्णः, 'why, was it not [on the contrary] by your virtuous behaviour that your husband was able to come out safe from a great trial?' ननु is derived from the negative particle न and the interrogative particle नु, and introduces a rhetorical question to which an affirmative answer is expected. Dinakara interprets ननु better than Mallinâtha who construes it with उचित. The former has "सलक्ष्मणोयं तव पतिस्तवैव निःकल्मषेण वृत्तेनाचारेण महत्कृच्छ्रं व्यसनमुत्तीर्णवान्ननु."—प्रियार्हाम्, *i. e.* प्रियवचनयोग्याम् 'who deserved to be addressed kindly.'—प्रियमप्यमिथ्या, 'truly and yet kindly,' referring to the proverbial difficulty of speaking kindly and truly at the same time. Stenzler misunderetands when he translates, "marito dignam atque ipsum ejus maritum."

P. 411. ST. 9.—तावत्, 'already.'—राजेन्द्रनेपथ्यविधानशोभा पुनरुक्तदोषा तस्य उदितासीत्. Translate: 'There arose to him (*i. e.* appeared about him) a splendour, the [only] fault of which was that it was a repetition.' That is, he already appeared so perfectly majestic even with his dress as an anchorite, that his royal dress could add very little to his majestic appearance. Dinakara understands उदित as equivalent to उक्त, from वद् and says, "यो रामस्तपस्विनां वेषस्य क्रियया धारणेनापि तावत्साकल्येन मृशं दर्शनीयोभूत् तस्य राज्ञो नेपथ्यस्थालंकारस्य विधानेन या शोभा सोदिता कथिता पुनरुक्तदोषाभिधायी दोषो यस्यास्तादृशी स्यात् (he appears to have read स्यात् for आसीत्) । तापसवेषाधिक्यशोभया नृपनेपथ्यशोभाहीनत्वेनुमितेपि यदि सा शोभा वर्ण्यते तर्हि पौनरुक्त्यं स्यादित्यर्थः." Mallinâtha's interpretation, however, appears more correct.

P. 411. ST. 11.—सावरजेन सौमित्रिणा. That is, Lakshmana and S'atrughna each held a Chamarî-brush on either side of Râma.

P. 411. ST. 12.—वायुवशेन भिन्ना, 'split by the power of the wind,' as otherwise it (the कालागरुधूमराजिः) would not resemble the *veni* of a lady, which consists of three or more braids of hair.—रघूद्वहेन स्वयम्. Conf. Dinakara: "यथा देशान्तरादागतो नायको नायिकाया वेणिं मोचयति."

P. 412. ST. 13.—कर्णीरथस्थाम्. Râmâs'rama, a commentator on the Amarakos'a observes कर्णीरथः पुरुषस्कन्धवाह्यो यानविशेषः चौडोल इति

ख्यातः. Mahâdevabhaṭṭa also, the author of another commentary on Amara, gives the same explanation, and the vernacular name चौडाला. So it appears that कर्णीरथ was a conveyance borne on the shoulders of men. A doli? or a palankin?

P. 412. ST. 14.—अनुसूयं शाश्वतमङ्गरागम्. See Adhyâtma Râmâyaṇa Ayodhyâ Kâṇḍa Sarga 9, St. 89: अङ्गरागं च सीतायै ददौ दिव्यं शुभानना (*i. e.* अनुसूया) न त्यज्येनङ्गरागेण शोभा त्वां कमलानने ॥ See also Canto XII. St. 27.—पुनः See above, Canto XII. St. 104 and our note *ad loc.*

P. 413. ST. 15.—कलिमत्, 'furnished with auspicious things' prepared for the purpose. Dinakara appears to have read मणिमत्, for his comment is "मणिमयं गृहम् &c."—अलिखशेषस्य, 'of whom all that remained was a picture drawn on the wall.' Conf. Dinakara: "आलेख्यं भित्तिलिखिताकृतिः शेषं यस्य" &c.

P. 413. ST. 16.—तच्चिन्त्यमानं सुकृतं तवेति, 'saying, if we ponder over it thine only is that merit whereby' &c. Literally, 'the properly considered merit is thine.' Vallabha quotes the following in elucidation of नाभ्रियत. "यदुक्तम् | यो वरं वरदो दत्त्वा न करोति च तत्तथा | स याति नरकं घोरं स[ह] पूर्वैर्न संशयः |"

P. 413. ST. 17.—यथा चेतसि विस्मयेन क्रान्ता. Conf. above Canto XIII. St. 75, and our note *ad loc.*

P. 414. ST. 18.—समाजनायोपगतान्, 'who had come to congratulate him.'

P. 414. ST. 20.—पुष्पं दिवः, 'the flower of heaven,' an epithet suggested by its form, the lightness and swiftness of its motion and perhaps by the alliteration that पुष्प affords with पुष्पकम्.—आत्मचिन्तासुलभम्, 'easily obtainable by his own desire', *i. e.* which he was to obtain whenever he should desire it.

P. 415. ST. 22.—कृत्तिकासु. Skanda is represented as the son of the *Kṛittikâs* or Pleiades, whence he is called Kârttikeya. S'iva's semen fell into the Fire, who being unable to bear its splendour, went to Brahmâ; who directed Gangâ to receive it. Gangâ became pregnant with it and bore the embryo on a tuft of S'ara

grass. The group of the nymphs कृत्तिकाः happened to see it: शरस्तम्बे महात्मानमनलात्मजमीश्वरम् । ममायमिति ताः सर्वाः पुत्रार्थिन्योभिचुक्रुशुः । तासां विदित्वा भावं तं मातॄणां भगवान्प्रभुः । प्रस्नुतानां पयः षड्भिर्वदनैरपिबत्तदा । तं प्रभावं समालक्ष्य तस्य बालस्य कृत्तिकाः । परं विस्मयमापन्ना देव्यो दिव्यवपुर्धराः । Mahâbhârata S'alyap. Gadâ. Adh. 45, Sts. 2460-63.

P. 415. st. 23.—तेनार्थवान् लोभपराङ्मुखेन, 'Through him, averse to averice, the people were successful in enriching themselves'.—तेन ज्ञता विघ्नभयं क्रियावान्, 'Through him the remover of obstacles the people were successful in the performance of religious works.'—पितृमान्, 'blessed with a father.'—पुत्री, 'blessed with a son.'

P. 416. st. 25.—संचिन्त्यमानानि, 'when recalled to mind.' Conf. Dinakara: "पूर्वानुभूतं कष्टं स्मारं स्मारं तुष्टाभूतामित्यर्थः."

P. 416. st. 26.—अनक्षरव्यञ्जितदौर्हृदेन, 'indicating without words [the existence of] pregnancy.'

P. 417. st. 28.—हिंस्रैर्दष्टनीवारबलीनि, 'in which [morsels of] wild rice offered as oblations [by the rishis] are eaten by the ferocious wild beasts.' But cf. Vallabha: "हिंस्रैर्दृप्तसत्त्वैर्दष्टनीवारफलानि वनगजमहिषादिभिः उपभुक्तनीवारशालिफलानि." Dinakara, "हिंस्रैर्दष्टः कवलितो नीवारस्य बलिरूपहारो यत्र तानि." The oblations here referred to were offered to dogs and crows after the sacrifice called Vais'vadeva, and left on the banks of the sacred river for the benefit of those innocent animals, but which were seized by beasts of prey. दष्ट is a difficult word here. It properly means nibbled, gnawed, and not eaten (उपभुक्त); and Vallabha's interpretation, that takes नीवारबलयः to stand for बलित्वेन भविष्यमाणानि यानि शालिस्थानि नीवारफलानि, *i. e.* the rice not as cooked and ready to be eaten, but paddy as yet on the nîvâra stalks and which were to be hereafter gathered, cooked, and offered *as oblations* बलयः, seems to explain the word दष्ट better than either Mallinâtha or Dinakara.—कुशवन्ति, 'green with Kus'a grass,' "दर्भैर्हरितानि" Vallabha.—संबद्धवैखानसकन्यकानि, Dinakara appears to have read संवृद्धवैखानसकन्यकानि. He comments thus: संवर्धिता वैखानसानां मुनीनां कन्यका यत्र" &c.

P. 418. ST. 31.—विजितारिभद्रः. Dinakara appears to have read विहतारिभद्रः, for he explains, "विहतं दूरीकृतमरीणां भद्रं कल्याणं येन सः" &c. Vallabha interprets like Mallinâtha.

P. 419. ST 33.—विदद्रे. Dinakara: "प्रावर्तीतालग्नमिदानीं पृथगभूदित्यर्थः." Vallabha: "यथा अभितप्तमयो लोहमयोघनेन आहतं सत् विदीर्यते प्रसरति." |

P. 419. ST. 34.—एकपक्षाश्रयवक्रत्वात् = "एकपक्षनिश्चयसंमूढत्वात् असमर्थत्वात्" according to Vallabha, and Dinakara says, "द्वयोर्मध्ये एकस्य पक्षस्याश्रये यद्वक्रत्वं भीरुत्वं तस्मात्."—उपेक्षे ···संत्यजामि. All our MSS. read उपेक्षे and संत्यजामि in the text; but it is evident from Mallinâtha's comment उभयत्रापि संप्रश्ने लोट् that his text was उपेक्षे and संत्यजानि. Though, therefore, unsupported by our MSS. we have given these readings in the text on the authority of Mallinâtha. It may be added, however, that Dinakara supports them, at least one of them if not both. He interprets: "आत्मनो निर्वीदा[दो?] निन्दा तत्कथं किमुपेक्षे[क्षे?] अथ वा लोकासत्यवाक्यादोषाद् भार्यां त्यजानि | संप्रश्ने लोट् | इति द्वयोः" &c.

P. 420. ST. 37.—राजर्षिवंशस्य. The Râjarshi here referred to is Manu, the ancestor of Râma who founded Ayodhyâ. —पयोदवातादिव दर्पणस्य, 'as a soiling coat attaches to a looking-glass from a gust of the wind when accompanied by rain.' Dinakara paraphrases पयोदवातात् by "पयोदकालीनवातः तस्मात्."

P. 420. ST. 38.—सोढुं न ईशे,' '*that* I am unable, 'I am, therefore, unable.'—आलानिकं स्थाणुमिव द्विपेन्द्रः. As an elephant, the king of his race, who has never experienced bondage before is unable to bear, *i. e.* does not submit to, a post erected for tying him to.—तत्पूर्वम् 'the first,' 'without a predecessor.' Dinakara dissolves the compound thus, "स एव पूर्वः प्रथमो यत्र तत्पूर्वम्."

P. 421. ST. 40.—किं तु. The reader will observe that though short in itself तु is to be read long as being at the end of a pâda. —भूमेरिच्छया शुद्धिमतः शशिनो मलत्वेनारोपिता. The ending of the third pâda is very unusual, as it does not end in a word, but that given in our text is the one commented upon by Mallinâtha ac-

cording to all our MSS. except one (G), which has निरूपिता in the commentary. Vallabha reads शशिनो मलत्वे निरूपिता, "भुवः प्रतिबिम्बिता छाया निर्मलस्येन्दोः कलङ्कत्वे निगदिता." Dinakara too appears not to have read like Mallinâtha, but with Vallabha or very similarly, for he comments thus: "भूमेरिछाया प्रतिबिम्बं शुद्धिमतो निःकलङ्कस्य चन्द्रस्य कलङ्कत्वे लोकैः कल्पिता ननु." May he have read "छाया नु भूमेः शशिनो मलत्वे नारोपिता शुद्धिमतः प्रजाभिः"? The passage as it stands means: 'For the shadow of the Earth is supposed by the people to be a stain of the moon [that is in reality] stainless.' भूमेरिछाया हि प्रजाभिः शुद्धिमतः शशिनो मलत्वेन आरोपिता=भूमेरिछायायां [वस्तुतः] शुद्धिमतो शशिनो मलत्वमारोपितम्. An eclipse of the moon is alluded to. The notion is that it is owing to her own fault or sin that the moon is eclipsed.

P. 422. ST. 42.—करुणार्द्रचित्तैः, "by allowing your hearts to be softened with compassion [for Sîtâ]." Literally, 'by you with your hearts softened with compassion.'—भारयितुं, passive infinitive.

P. 423. ST. 45—दोहदशंसिनी तपोवनेषु स्पृहयालुरेव. (See. above Sts. 26, 28.) That is, दोहदं कथयन्ती तपोवनेषु स्पृहयालुरहमिति शंसन्ती. एव, 'already.' —तद्वचपदेशेनयमिनां वाल्मीकिपदं प्रापय्य त्यज=तद्वचपदेशेन नीत्वा वाल्मीकिपदं प्रापय्य [तत्र] त्यज.

P. 423. ST. 46.—मातरि scil. रेणुकायाम्. भार्गवेण प्रहृतम्. See note Canto XI. St. 65.

P. 424. ST. 48.—आत्मन्यसिपत्रवृक्षं जातम्, 'become the sword-leafed tree towards her.' In one of the hells, the seventh in number, the Bhâgavata Purâṇa (Skanda V., Adh. 26, Gadya 7) prescribes a forest of Asipattra trees, which those who, except in times of adversity, neglect the rites enjoined by the Vedas and accept doctrines which are not orthodox, have to enter as a penalty for their heresies.

P. 424. ST. 49.—अत्यन्तलुप्तप्रियदर्शनेन. Conf. Dinakara "अत्यन्तं लुप्तं नष्टं प्रियस्य रामस्य दर्शनं यस्य तेन." And Vallabha: "नितान्तत्यक्तपतिसंगमेन." Cf. also Stenzler, "amati adspectu in æternum privato."

P. 425. ST. 50—अबाह्यैरन्तःकरणैः. Dinakara has a different way to Mallinâtha of explaining the plural here: 'आन्तरैरन्तःकरणैर्मनोबुद्ध्यहंकाराख्यैरन्तःकरणैः.'' Vallabha: "बुद्धिमानाहंकारैः" The four internal senses, according to the Vârttika on the Vedânta Sûtra are: "मनोबुद्धिरहंकारश्चित्तं करणमान्तरम्। संशयो निश्चयो गर्वः स्मरणं विषया इमे"

P. 425. ST. 51.—विहास्यन्, 'who was about to desert.'—वनान्ते = वनप्रदेशे, वने.

P. 425. ST. 52.—निषादाहृतनौविशेषः, 'to whom an excellent boat was brought by the ferryman.—संधामिव. 'He crossed the Gangâ, as if he were crossing *i. e.* performing the promise that he had made to his brother of carrying and abandoning Sîtâ beyond the Gangâ near the hermitage of Vâlmîki. The play upon तार should be observed.

P. 426. ST. 53.—औत्पातिकं मेघ इव, 'like a cloud breaking down portentously' like a portentous cloud. Dinakara seems to have read औत्पातिकं मेघ इवाश्मवर्षं, for he explains, "यथा मेघ उत्पातसूचकं शिलावर्षमुद्गिरति."

P. 426. ST. 55.—ददौ प्रवेशं जननी न तावत्, 'at first her mother did not grant her entrance into her.' That is, although Sîtâ threw herself down upon her mother the Earth's person, the latter did not receive her *then* (तावत्) into der bosom as she did afterwards (see Canto XV. Sts. 81-84), as if because she did not know how it was possible that Râma her husband should have deserted her. Conf. Dinakara: "तावदित्यनेनाग्रे प्रवेशं भूदीस्यतीति ध्वन्यते."

P. 427. ST. 56.—मोहात्, 'than the faint.'—समतप्यतान्तः. The केचित् whose refutation is attempted by Mallinâtha (see commentary) are perhaps right and he is wrong. समतप्यत is not passive but âtmanepada from तप्, of the fourth conjugational class, in which that root is often conjugated both parasmai and âtmane in a sense other than that allowed by the Sûtra तपेरनुत्पातेः कर्मकर्तरि (Pân. III. I. 88). The following are a few examples: जाया तप्यते कितवस्य हीना माता पुत्रस्य चरतः क्व स्वित् Rigveda X., 34, 10. उप त्वारानिः सुकृतस्य तिष्ठा-

निवर्तस्व हृदयं तप्यते मे *Ibid.* 95, 17. विपरीतं मया चेदं त्रयं सर्वमुपार्जितम् तदिमामापदं प्राप्य भृशं तप्यामहे वयम्. Mahâbhârata I, 6217. तप्स्यसे वाहिनीं दृष्ट्वा पार्थेषुप्रपीडिताम् *Ibid.* IV. 1668. कामार्थैः परिहीणोयं तप्येयं तेन पुत्रकाः *Ibid.* I. 3165. दुःखेन तप्येत्र सुखैः प्रहृष्येत्समेन वर्तेत सदैव धीरः *Ibid.* 3585.

P. 428. ST. 59.—बिडौजसा विष्णुरिव. Vallabha has, "आदित्यत्वेन हि शक्रस्य विष्णुः कनीयान्." But the reference seems to be to the Upendra or the Dwarf-Incarnation of Vishṇu. Vâmana, the Dwarf, was the son of Aditi, mother of Indra. It is not clear to what legend or legends our poet refers when he alludes to the entire dependence of Vishṇu upon the will of Indra, to whom the former is always represented as being superior.

P. 429. ST. 63.—उपस्थितामप्यस्य लक्ष्मीम्, referring to Râma's banishment just as he was going to be crowned.—तदास्पदं प्राप्य. Mallinâtha does not appear to be right in construing त्वद्वने with आस्पदं प्राप्य. We should either take आस्पदं प्राप्य absolutely in the sense of 'having got the ascendancy' or should translate तदास्पदम्, 'that position' viz. which she wished to gain at first, but was disappointed by Râma's going into banishment. Whatever interpretation we put upon तदास्पदं प्राप्य, त्वद्वने can only be properly construed when taken with वसन्ती. Dinakara appears to have read त्वदास्पदं or त्वय्यास्पदं प्राप्य, for he interprets, "तया लब्ध्या त्वय्यास्पदं स्थानं प्राप्य त्वद्गृहे वसन्ती....न सोढास्मि." Vallabha already reads त्वय्यास्पदं प्राप्य, and interprets "त्वयि आस्पदं स्थानं लब्ध्वा.....त्वद्वने वसन्ती.... अहं न....चक्षमे."

P. 430. ST. 65.—किंवा &c. 'or, I would neglect *i. e.* do away with this wretched existence, were I not impeded' &c. Stenzler reads correctly but translates wrongly, as if his reading had been कुर्यामपेक्षाम्, "putasne me istius vitæ miseræ.....rationem esse habituram?"

P. 431. ST. 67.—तपस्विसामान्यम् 'in common with [other] ascetics.' Conf. Dinakara: "यथा अन्ये तापसा रण्यास्तथाहमपीत्यर्थः."—नृपस्य धर्मो मनुना प्रणीतः. See Manu, VII., 17, 35.

P. 432. ST. 69.—वनेपि. अपि rather shows that though the forest was not expected to weep, still indeed it did weep, than that lamentation took place *also* in the palace of Râma.

P. 432. ST. 70.—शोकत्वमापद्यत यस्य शोकः. See Râmâyaṇa, Adi. Sarg. 2. St. 17. Gorr. Ed.

P. 432. ST. 71.—इति, 'in the following manner. इति is not infrequently used in reference to what follows. See Canto. XIII. St. 1.

P. 433. ST. 74.—सतां भवोच्छेदकरः पिता ते, 'thy father destroys the transmigration of the virtuous.' Janaka was celebrated as a great philosopher. He is described as a great Brahmavâdî (Uttara Râmacharita Act IV. तदयं ब्रह्मवादी पुराणराजर्षिर्जनकः &c.) or propounder of Brahma. He shows the path and salvation in Adhyâya 328, Mokshadharma, in the S'ântiparva of Mahâbhârata. Cf. "सतां मुमुक्षूणां भवस्य संसारस्य ध्वंसे गुरुः (he appears to have read भवच्छेदगुरुः) || ब्रह्मविद्योपदेष्टेत्यर्थः."

P. 434. ST. 75.—अनघप्रसूतेस्ते अपत्यसंस्कारमयो विधिः इतो भविष्यति. That is अनघं यथा तथा भूतायाः तव प्रसूतेः प्रसवानन्तरं तव अपत्यस्य जातकर्मादिसंस्काररूपो विधिः अत्र वने भविष्यति.

P. 435. ST. 79.—अनुग्रहप्रत्यभिनन्दिनी, 'receiving the favour with pleasure', or 'thanking him for his kind offer.'

P. 437. ST. 83.—सीतापरिदेवनान्तमनुष्ठितं शासनं शशंस, 'related [how] he had executed his order up to the lamentation of Sîtâ;' *i. e.* related that he had done what he was ordered and everything else that occurred up to and including the lamentation of Sîtâ.

P. 438. ST. 86.—असंघट्टसुखं वसन्ती. Dinakara says, असंघट्टसुखमप्रचलितसुखम् &c., 'happy without fear of loss or separation.' Vallabha reads and comments upon असंबाधसुखम्, "अनुपमर्दसुखं निवसन्ती." Mallinâtha's interpretation is not quite clear. संघट्ट is 'concussion' or 'clash,' hence असंघट्टसुखं, 'in a manner full of beatitude because there was no concussion,' *i. e.* because there was no interference from a rival. Lakshmî seemed to be happy in her exclusive pos-

session of the king. Vallabha's reading serves as an explanation of our reading असंघट्टसुखम्, which is equivalent to असंघट्टमत एव सुखं यथा तथा.

CANTO XV.

P. 439. ST. 1.—Only one of our Mss., V1., has a नान्दी at the opening of the commentary on Canto XV. The stanza is: अरण्यकं गृहस्थानं श्वरउरौ (श्वशुरौ ?) यद्रजःकणाः स्वयमौद्धाहिकं गेहं तस्मै रा-[मा]-य ते नमः, which is by no means clear, and as none of the other Mss. have any nândî stanza, I have not thought it proper to give the above or a corrected version of it in this edition. It may be that Mallinâtha never wrote a nândî on this canto, though that would be very strange, seeing that he has one on every other canto of the poem.

P. 440. ST. 4.—धर्मसंरक्षणार्थैव. Dinakara quotes the following: "उक्तं च | 'यदा यदा हि धर्मस्य ग्लानिर्भवति भारत | अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम्' |"

P. 440. ST. 5.—विशूलः प्रार्थ्यताम्, 'should be surprised when he is not armed with his pike.'

P. 440. ST. 7.—अपवाद इवोत्सर्गं परं व्यावर्तयितुमीश्वरः, 'able to stop the enemy, as any exception is able to stop a general rule.' This refers to an exception or a special rule given

below a general rule as in Pâṇini's system of grammar. Conf. Dinakara: "यथोत्सर्गे कर्मण्यण् इत्यादिसामान्यविधिं निषेद्धुमपवाद आतोनुपसर्गे क इत्यादिविशेषविधिः शक्तस्तथेत्यर्थः।" Whatever may be the fitness of the simile as regards the similitude, it certainly cannot be said to be very poetical, being derived altogether from a pedant's life. See also below, note on St. 9.

P. 441. ST. 9.—रामादेशात्, *i. e.* it was not desired by S'atrughna.—पश्चादध्ययनार्थस्य &c. This refers to the root *i* preceded by the preposition अधि, the former, according to the poet and the author of the Mahâbhâshya, being able to signify 'to learn' even without the preposition. Conf. Dinakara: "यथा उपसर्गनिरपेक्षतयैव अर्थवत् इङ् अध्ययन इत्यस्य धातोः पश्चाद्ग्म्यधिरुपसर्गो भवति। तथा। रामादेशात्कार्यसिद्धये सैन्यनिरपेक्षतयैवारिनिग्रहशक्तस्य तस्य सेनाया पश्चाद्गम्यभवत्॥ यद्यपि धातुरुपसर्गं न व्यभिचरति। उपसर्गस्तु धातुं व्यभिचरत्येवमादि महाभाष्ये धातोरेवार्थवादुपसर्गे सद्योतकत्वं निरणायि॥"

P. 441. ST. 10.—वालखिल्यैरिवांशुमान्. The Vâlakhilyas are certain rishis, supposed to be in attendance on the car of the sun. Conf. the Bhâgavata Purâṇa Sk. XII. Adh. 11. वालखिल्याः सहस्राणि षष्टिर्ब्रह्मर्षयोमलाः। पुरतोभिमुखं यान्ति स्तुवन्ति स्तुतिभिर्विभुम्॥

P. 441. ST. 11.—मार्गवशात्, 'on account of his road,' *i. e.* because his road lay by the hermitage of Valmîki as he was passing. Conf. प्रसङ्गवशात्, as occasion or opportunity offers. मार्गवशात् does not mean 'on account of the length of his journey' *propter itineris longitudinem*, as Stenzler translates.—यतः gen. of यन् from इ, to go.

P. 442. ST. 13.—कोशदण्डौ, which are the main stays of a kingdom.

P. 442. ST. 15—मधूपग्नम्, "मधोर्लवणपितुराश्रयं मु[म?]धुरापुरीम्," Dinakara.—स च....प्राप....कुम्भिजश्च....उपस्थितः, '*as soon as* he arrived, the son of Kumbhînasî came up &c.'

P. 443. ST. 16.—धूमधूम्रः, 'black as smoke,' which was his natural colour as a demon.

P. 444. ST. 20.—सौमित्रेः &c. According to Mallinâtha the translation is: 'But the tree which was shot by the demon, being broken to pieces in its way by the sharp arrows of the son of Sumitrâ, found not [S'atrughna's] person, but [a state of ?] pulverized dust,' *i. e.*, was reduced to that state. But then we ought to have पुष्परजस्त्वम् and not पुष्परजः. The position, besides, of the words गात्रं पुष्परजः प्राप न शाखी would show that पुष्परजः is nominative, not accusative. Dinakara is, therefore, right, who explains: ....वृक्षः सौमित्रिगात्रं न प्राप। किं तु वायुवशात्तद्वृक्षपुष्परेणुः प्राप."

P. 444. ST. 22.—ऐन्द्रमस्त्रम्. Indra is the destroyer of Mountains. ऐन्द्रम् = इन्द्रो देवता यस्य तत्.

P. 444. ST. 23.—उत्पातपवनप्रेरितः 'set in motion, by an ominous gust of wind.' उत्पातपवन is a wind that rises as a prodigy. For a description of an उत्पात see Râmâyaṇa Araṇ. Sarg. 29. Gorr. Ed.

P. 444. ST. 24.—काष्णेन, Dinakara's explanation is: "कृष्णं लोहस्तद्विकारेण। यद्वा कृष्णो देवता यस्य तेन."

P. 445. 25.—दिव्याः कुसुमवृष्टयः. The poet supposes that the gods also participated in the joy of the ascetics (आश्रमवासिनः) at the fall of the demon.

P. 445. ST. 27.—चरितार्थैः, 'who had their object fulfilled.'

P. 445. ST. 28.—निर्ममैः. There is little to justify this epithet here except its alliteration with निर्मर्मे.

P. 446. ST. 29.—स्वर्गाभिष्यन्दवमनं कृत्वेव. Dinakara: "स्वर्गस्याभिष्यन्दवमनं शाखानगरं कृत्वेव स्थापिता &c.....। अभिष्यन्दवमनं शाखानगरमिति चाणाक्यः." The expression occurs again in Kumâra Sambhava Canto VI. St. 37.

P. 446. ST. 30.—हेमभक्तिमतीम् = स्वर्णशलाकालंकृताम्, according to Dinakara. The हेमभक्तिमत्त्व of the Yamunâ was produced by her being चक्रवाकिनी.

P. 447. ST. 35.—तद्यौगात्. The other two commentators are not agreed with Mallinâtha as to the sense of this expression. Dinakara: "भरताद्यास्त्रयोप्यपरे तस्य रामस्य योगात्। द्विपुत्ररामसाहचर्यात् पतिवत्नीषु पतिव्रतासु पत्नीषु.....पुत्रद्वययुक्ता अभूवन्॥." Vallabha: "तद्यौगात्। ज्येष्ठानु-

वृत्तिसंबन्धात् ॥ रामानुगादाचरणयोगात् । एतेन च द्विरधिकात्म्यभावशङ्कां निरस्यति । प्रजायै गृहमेधिनामिति वाक्यादेषः । सौभात्रमत्र दर्शयति ।" Mallinâtha is right in construing तद्योगात् with पतिवत्नीषु. तद्योगात्पतिवत्नीषु, 'who were pre-eminent as wives by their connection with them,' *i. e.* because they had Bharata &c., for their husbands.

P. 448. ST. 37.—तपोव्ययो मा भूत्. The word व्ययः is here used not in the same sense as in St. 3. above, but in the sense of 'obstacle.' For treating a guest hospitably does not cost any तपस्, but only obstructs its practice for a time.

P. 448 ST. 38.—रथ्यासंस्कारशोभिनीम्. On the decorations here referred to see note to St. 16, Canto. VII.

P. 448. ST. 39.—असामान्यपतिं भुवः, 'the exclusive husband of the Earth,' *i. e.* Râma had not married another wife after his repudiation of Sîtâ.

P. 449. ST. 40.—कालनेमिवधात्. Kâlanemi was, according to the Harivams'a, the son of Hiranyakas'ipu, and was a very mighty giant. He had a crown as brilliant as the sun. He was as great as mount Mandâra, and bedecked like it with silver. He had a hundred heads, a hundred arms, a hundred hands, a hundred mouths, and shone like a mountain having a hundred peaks. He was killed by Vishnu. See Harivams'a 2631 fgg.

P. 449. ST. 41—प्रत्यपैप्यिष्यत : काले कवेराद्यस्य शासनात्, 'being ordered [not to tell] by the first of Poets, who wished to communicate it himself in [due] time.'

P. 449. ST. 43.—या त्वं, 'since thou.'—कष्टात्कष्टतरं गता, 'thou hast fallen from the frying pan into the fire.' The कष्ट was that the Earth was bereft of Das'aratha.

P. 450. ST. 45.—यानं सस्मार. See above St. 20 Canto. XIV.

P. 450. ST. 46.—गूढरूपा सरस्वती, 'Sarasvatî with her form concealed,' *i. e.* the goddess Sarasvatî, that presides over language.

P. 450. ST. 49.—वृक्षशाखावलम्बिनम्, *i. e.* with his head turned down towards the Earth.

P. 451. ST. 51.—तपस्यनधिकारित्वात्प्रजानामग्रावहम्. S'ûdras are not entitled to practise penance. Conf. S'ûdrakamalâkara, p. 12 Bombay Ed. But it does not appear that the practice of it by the unprivileged leads to evil consequences to the innocent subjects of the king.

P. 451 ST. 52.—ज्योतिष्कणाहतश्मश्रु. His mustache was burned by the flames of the fire over which he hanged himself head downwards.

P. 451. ST. 53.—तपसा दुश्चरेणापि &c., 'but not by his mortification, which though practised with difficulty, nevertheless involved a transgression of the path belonging to him [as a S'ûdra.'

P. 451. ST. 54.—मार्गसंदर्शितात्मना, 'who showed himself in the road', मार्गे संदर्शित आत्मा येन स तेन. That is, Agastya met Râma on the road. Râma did not go to his Âs'rama.

P. 452. ST. 55.—अलंकारं ददौ. See Râmâyaṇa, Uttara Kâṇḍa, Adh. 76 St. 30. The ornament was a wristlet, the same that Kus'a subsequently dropped in the waters of the S'arayû. See Canto XVI. Sts. 72, 73.—पितेनेव. See Canto VI. St. 61., note *ad loc.*

P. 453. ST. 59.—ज्योतिर्मयानि ऋषिस्थानि. Certain ṛishis are identified with the presiding deities of certain stars. Agastya, *e. g.*, is identified with the principal star in the southern constillation of *canopus*. The *seven Ṛishis* are also identified with the seven stars of the *Ursa Major*. The poet means that not only ṛishis who resided on Earth, but also those, like Agastya and the *seven Ṛishis*, who resided in the stars, that go by their names, came down to attend the sacrifice.

P. 453. ST. 60.—सृष्टलोकेव सद्यः पैतामही तनुः. Usually the genesis of the creation is not ascribed to the four mouths of Brahmâ, but to *Kas'yapa* the patriarch, who was born of the mind of Brahmâ. Brahmâ's four mouths are usually supposed to have given

birth to the four Vedas. In our stanza the poet either refers to a legend which is not generally known or draws upon his own imagination. The former is the more likely supposition.

P. 453. ST. 61.—प्राग्वंशकक्षसिन:. Prâgvaṁs'a is the name of a maṇḍapa or sacrificial shed erected to the east of the principal maṇḍapa of a sacrifice. The *dîkshita*, or person who has taken the sacrificial vow, is enjoined to be in the *prâgvaṁs'a*, which is always detached from the other maṇḍapa.

P. 454. ST. 63.—प्राचेतसोपज्ञम्. Vâlmîki was the son of Prachetas, a name of Varuṇa. See Râmâyaṇa, Uttara Kâṇḍa Adh. 16. St. 18. प्रचेतसोहं दशम: पुत्रो राघवनन्दन &c.

P. 455. ST. 67.—वयोवेषविसंवादि, 'which disagreed, *i. e.* failed, only as to their age and dress.'—नाक्षिकम्पम्, 'without twinkling their eyes.'

P. 455. ST. 69.—गेये को नु &c. The commentary given in our edition is supported by all our Mss. From it it is clear that Mallinâtha first states the reading गेये को नु विनेता वां कस्य चेयं कृति: कवे:, and then taking it as his text, interprets the verse, instead of commenting upon what he had in his text, and mentioning the other reading simply as a *varia lectio*. It is evident therefore that गेये केन विनीतौ वाम् was the text before Mallinâtha, who either changed it to गेये को नु विनेता वाम् or adopted it as changed by some one else before his time. Mallinâtha's difficulty appears to have been the word वाम्. Dinakara does not appear to have known the reading chosen by Mallinâtha. For he begins his comment on the stanza thus: वामिति पदैकदेशप्रयोगो यथा सत्या सत्यभामा भीमो भीमसेन:। वां युवां गेये केन शिक्षितौ। कस्य कवेरियं कृति:।.....वां युवयो: संबन्धिन: कस्य कवेरिति केचिद्व्याचक्षिरे। वां युवयोर्मध्ये कस्येत्यपरे। .....केन विनीतिर्वामिति पाठो युक्त इति दक्षिणावर्त:॥ Vallabha comments upon the text गेये केन विनीतौ वाम् and notices no other reading.

P. 455. ST. 70.—उरीकृत्यात्मनो देहम्, 'keeping for himself his own person only;' lit. 'accepting for himself his person'. आत्मन: should be construed not with देहम्, but with उरीकृत्य. For this

reason the reading आत्मने is to be preferred. आत्मने should then be taken to correspond with मुनये. Conf. Dinakara: "स्वदेहं वर्जयित्वा मुनये राज्यं समर्पयत्." Vallabha reads दूरीकृत्यात्मनो देहम् and says, "अस्मै मुनये निष्कृत्यर्थमात्मदेहं दूरीकृत्य राज्यं न्यवेदयत् ददौ। यज्ञपरायत्तं देहं न ददामीत्यर्थः." Whether उरीकृत्य or any other reading be the correct one, Vallabha's note, that the king resigned the kingdom as a price of the sage's services in bringing up his children and that he was unable to give up his own person because he had to finish the sacrifice, is valuable.

P. 456. ST. 74.—स्वसिद्धिं नियमैरिव. Dinakara explains thus: "नियमैः शौकसंतोषादिभिः स्वाभिलषितार्थसिद्धिमिव." Vallabha: नियमैः ध्यानादिभिः स्वसिद्धिं स्वर्गापवर्गलक्षणां." Dinakara can hardly be correct.

P. 456. ST. 75.—प्रस्तुतप्रतिपत्तये, "प्रस्तुतकृत्यसिद्धये," says Dinakara, 'to accomplish what had been agreed upon.'

P. 457 ST. 76.—ऋचेव 'as by the Vedic verse,' scil. the *gâyatrî*.

P. 457 ST. 77.—काषायपरिवीतेन. *Kâshâya*, because she was then an ascetic.—वपुषैव, 'from the appearance of her body itself', *i. e.* even without the oath she was going to make or the proof of her purity that was to follow it.

P. 457. ST. 78.—प्रतिसंहृतचक्षुषः, 'withdrawing their looks from the range of her eye' as if being ashamed that it was owing to their own incredulity that she had been reduced to that condition. Vallabha does not perhaps give the correct reason when he says "राजदारत्वात्."

P. 458. ST. 80.—सत्याम् = "शपथरूपाम्", according to Dinakara.—पय आचम्य. What Sîtâ did on this occasion was nothing else than a *divya* or 'ordeal.' Those that go through an ordeal are enjoined to purify themselves previously by bathing &c. conf. सचैलस्नातमाहूय सूर्योदय उपोषितम्। कारयेत्सर्वदिव्यानि नृपब्राह्मणसंनिधौ. Mitâksharâ, Divyaprakaraṇa. An आचमन or sipping water is a substitute of an ablution. And water from the hands of a Brahman and especially from the hands of Vâlmîki's pupils must be supposed to

be peculiarly holy and calculated to deter Sîtâ from uttering a falsehood.

P. 458. ST. 83.—नागफणोन्मिश्रसिंहासननिषेदुषी, 'seated on a throne, parasolled over by the expanded hood of a snake.'

P. 459. ST. 85.—संरम्भं शमयामास, 'pacified his wrath.—विधिबलापेक्षी 'seeing that Fate was too powerful,' lit. having regard to the power of Fate. Vallabha: "विधिर्वैलक्षान् नायं ते पौरुषावसर इति स्वयमुवा ब्रह्मा स्वयमागत्य विनिवृत्तः" | The poet need not, however, be supposed to follow the account to which Vallabha refers and according to which Brahmâ manifests himself and pacifies Râma, but may be correctly interpreted to have meant by गुरुः no other than Vas'ishṭha or at most Vâlmîki. Dinakara has only the following: "संरम्भं विधिदैवस्य यद्बलं तस्य द्रष्टा मुनिर्निवर्तयामास |."

P. 459. ST. 87.—दत्तप्रभावाय. Dinakara seems to have read दृष्टप्रभावाय.—संदेशात्. Conf. Vallabha: 'भरतमातुलस्य संदेशात् सिन्धुकूले देशं भरताय ददौ | वत्स मातुलेन संदिष्टं यथा दुष्टैर्गन्धर्वैराक्रान्तोयं देशस्तद्गच्छ तद्विद्राणाय |"

P. 459. ST. 88.—भातोद्यं ग्राहयामास, 'caused them to take the lute and throw away the arms', *i. e.* forced them to return to their usual occupation of musicians and songsters.

P. 460. ST. 89.—राजधान्यौस्तदाख्ययोः. Both Dinakara and Vallabha agree with Mallinâtha in giving *Takshas'ilâ* and *Pushkarâvatî* as the names of the cities, (the former has पुष्करवती). पुष्करावती is identified with the *Peukelaotis* of the Greek writers and *Pouse-kielofati* of Hiouen-Thsang. तक्षशिला is supposed to be the same as *Taxila* mentioned by the Greek writers. *Takshas'ilâ* or *Taxila* lay between the Indus and Hydaspes, in the vicinity of Manikyala, about Ravil Pindi. See Wils. *Ariana Antiqua*, p. 196. Pushkalâvatî appears to have been situate on the western bank of the Indus somewhere near Attock. The historians of Alexander state that Alexander crossed the Indus near that city.

P. 460. ST. 90.—कारापथेश्वरौ, Vallabha explains to mean "चन्द्रापथप्रभू." It is altogether unknown what country is meant by Kârâpatha.

P. 460. ST. 91.—निवापान्— "श्राद्धादीन्," Dinakara, and "निवापान् विदधु. * * * पितृनपीनि ङ[? श्री]भ्यैदेहिकानि चक्रुः।." निवाप from वप् to shave, originally applied to shaving the hair on the occasion of a funeral obsequies; hence generally funeral obsequies or a *S'râddha* connected with those ceremonies.

P. 460. ST. 92.—तं त्यजेः, 'him thou shouldst abandon.' The condition was that Râma should abandon or devote to death any one that should encroach upon them while engaged in conversation.

P. 460. ST. 94.—विद्वानपि. Governs समयम्, ('agreement').—अभिनत्. Understand तम्, scil. समयम्.

P. 461. ST. 95.—देहत्यागेन. "रामवाक्यात्पूर्वमेव," says Dinakara.—योगविद् 'who knew the art of Yoga.' That is, he expired by having recourse to Yoga. Vallabha rightly says, "योगविसृष्टदेह इत्यर्थः."

P. 461. ST. 96.—धर्मस्त्रिपादित. Conf. Bhâgavata Sk. I, Adh. 17. St. 23. तपः शौचं दया सत्यमिति पादाः प्रकीर्तिताः. That Purâṇa says, however, that Dharma does not lose only one leg wholly in a Yuga, but that in each Yuga, it loses one-fourth of each of its four legs in consequence of the predominance of the several constituents of Adharma so that at the end of the fourth it loses all its legs entirely. अधर्मांशैस्त्रयो भग्नाः स्मयसङ्गमदैस्तव. *Ibid.* Our poet's notion is that Dharma loses one leg entirely in each Yuga.

P. 461. ST. 97—कुशावत्याम्. According to the Vâyu Purâṇa (see the next note) the capital of Kus'a was *Kus'asthalî*, which being described as built "on the brow of the Vindhya" is identical with Kus'âvatî. For, as to the position of the latter with reference to the Vindhya, see the next Canto, Sts. 31 and *seqq.* —शरावत्याम्. A passage in the Vâyu Purâṇa as quoted by Prof. Wilson (Vishṇu Purâṇa Sk. IV, Cap. 4, Adh. 17) states that Lava reigned at S'râvastî which was in Uttara Kos'ala or Oude. It is doubtful whether S'arâvatî is the same as S'râvastî.—उदक् प्रतस्थे. The Svarga is situated to the north and so also all the heavens

(Lokas), which are on the Meru. The student may refer to the Svargârohaṇa of the Mahâbhârata.—स्थिरधीः Conf. Vallabha: "यदुक्तम् । 'दुःखेष्वनुद्विग्नमनाः सुखेषु निविशत्[?]स्पृहाः । वीतरागभयक्रोधः स्थिरधीर्मुनिरुच्यते ।' "—अग्निपुरःसरः. The sacred fire should always be carried with him by the house-holder who is a widower. The reader will recollect the story of Dharma, the Pâṇḍava, who temporarily kept his sacred fire with Dhaumya, when he went to live *incognito*. But Dharma carried the fire with him into the forest during his banishment.

P. 462. ST. 100.—चक्रे त्रिदिवनिःश्रेणिः, 'was made a ladder to heaven,' *gradus ad cœlum*. Râma himself with his brothers occupied the Vimâna, and for the use of his followers he turned the Sarayû into a ladder, that they might ascend thereby to heaven, *i. e.* they had only to bathe themselves in the river to be elated into heaven.

P. 462. ST. 101.—यद्गोप्रतरकल्योभूत्. Translate: 'Because there occurred in that place a crowd of those that swam in it, like that of cows swimming, therefore there arose there a holy spot by name Gopratara.' Cows when swimming or floating crowd close to each other, one very closely following upon the tail of another.

P. 462. ST. 102—विबुधाग्रीषु प्रतिपन्नात्ममूर्तिषु, 'the gods incarnate [scil. the Vânara heroes &c.] having now resumed their own form.' This means, that the Svarga proper was now full as it received back its usual contents in the form of the Vânaras &c. who resumed their forms as gods, and consequently that there was no room in it for the deified citizens: whence the necessity of creating another heavenly abode for the latter.

CANTO XVI.

P. 464. ST. 1.—रत्नविशेषभाजं चक्रुः. Vallabha interprets: "तस्य ते करदा बभूवुरित्यर्थः." He may be right.

P. 465. ST. 3.—दानप्रवृत्तेः. The play upon the word *dâna* should be noticed, making the adjective दानप्रवृत्तेरनुपारतानाम् apply to तेषाम् as well as to सुरद्विपानाम्. —सुरद्विपानां सामयोनिर्वंशः. Dinakara gives the verse regarding the legend a little differently to Mallinâthâ. He says "यथा सामयोनिः सामवेदाध्ययनकालोत्पन्न ऐरावणादीनां वंशोऽभ्रा प्रसूतः || तथा चोक्तम् | हस्ताभ्यं परिगृह्याथ सप्त सामान्यगापयन् | गायतो ब्रह्मणस्त [स्मात्?] समुत्पेनुर्मतङ्गजा इति ||" The eight elephants referred to are: "ऐरावतः पुण्डरीकः कुमुदाञ्जनवामनाः पुष्पदन्तः सार्वभू-[भौ?]- मः सुप्रतीकश्च दिग्गजाः."

P. 466. ST. 5.—साधुसाधारण &c. This epithet, and also पुरुहूतभासः, जेतुः परेषाम् and वन्द्यमतः seem to be used simply for the alliteration they afford with सा, पुरस्तात्, जय°, and ववन्द्य respectively.—जयशब्दपूर्वम्, "जय महाराजेतिशब्दपूर्वम्," Dinakara.

P. 466. ST. 7.— योगप्रभावो न च लक्ष्यते ते, 'nor do I see that you possess the power of Yoga' *i. e.* supernatural power acquired by the practice of Yoga. Dinakara appears to have read योगप्रवेशः, for he says, "योगप्रवेशः परकायप्रवेशादियोगशक्तिः."

P. 467. ST. 8.—आचख्यु मला &c. Dinakara: "अथ रिरंसयागमनमिति चेत्तदपि नेत्याह | वह्निना" &c.

P. 467. ST. 9—स्वपदोन्मुखेन = विष्णुपदोन्मुखेन *i. e.* विष्णुलोकगामिना, Râma being identified with Vishnu.

P. 467. ST. 10.—सौराज्यबद्धोत्सवया = "सुनृपभावेन बद्धः स्थिर उत्सवो यस्यास्तया," according to Dinakara.—अभिभूय scil. पूर्वम्.

P. 468. ST. 11.—विशीर्णतल्याट्टशतः, 'with hundreds of broken talpas and terraces.' Talpa is a room on the top of a house and aṭṭa seems to be here used for aṭṭâlikâ or terrace.

P. 468. ST. 12.—नदद्भुखैल्कावितिवामिषाभिः 'who seek carrion by [the aid of] the light [emitted] from their wailing mouths.' Dinakara says, "नदद्भ्यो मुखेभ्यो निर्गता उल्का नदन्मुखोल्कास्ताभिर्वितम्" &c. The poet refers to the notion that the female jackals when wailing at night emit light from their mouths. Conf. Bhâgavata, Sk. I. Adh. 14. St. 12. Bom. Ed. "शिवैर्घोरान्तमादित्यमभिरौत्यनलानना," where the scholiast observes शिवा क्रोष्ट्री आदित्यमभिरौति उद्यत्सूर्याभिमुखं क्रोशति | अनलानना अग्निं मुखेन वमन्ती | Our poet means that there was sound for sound (शिवानां नदन्ति मुखानि for कलानि नूपुराणि) and light for light (नूपुररत्नभासः for उल्काः) but the change was inauspicious and lamentable.

P. 469. ST. 13.—क्रोशति, "कर्णकटुशब्दं करोतीत्यर्थः," Dinakara.

P. 469. ST. 15.—अस्रदिग्धम्. The poet means that instead of the red dye of the lac applied to the soles of their feet by women reddening the flights of steps as they walked down to the edge of the water, the flights of steps are now reddened with the blood of deer killed by tigers which run down the steps after they have killed and feasted upon them.

P. 471. ST. 18.—न मूर्छन्ति, 'are not reflected.'

P. 471. ST. 19.—वन्यैः पुलिन्दैरिव वानरैः = "वन्यैः शबरैः किरातैः सह वानरैः क्रियन्ते | सहार्थे इवशब्दः," Dinakara.

P. 471. ST. 20.—स्त्रानीयसंसर्गमनामुवन्ति, "स्त्रानीयं स्त्रीणामङ्गरागादि तत्संसर्गमलभमानानि," Dinakara.—उपान्तवानीरगृहाणि. The position of सरयूजलानि can only allow उपान्तवानीरगृहाणि to be construed as a Bahuvrîhi, in the sense of 'on whose banks are huts made of live canes, [now deserted].' Dinakara appears to have read उपान्तवानीरवनानि, for he interprets, "लोकाक्रमणाभावादुपान्ते तीरे रूढवेतसवनानि शून्यानि सरयूजलानि &c."

P. 472. ST. 22.—कारणमानुषीम्, "रावणादिवधार्थं मानुषीम्," Dinakara.

P. 472. ST. 23.—शरीरबन्धेन तिरोबभूव, 'disappeared by her body' *i. e.* disappeared by removing her visible form. शरीरबन्ध is literally 'the tie of the body,' *i. e.* the body that ties one down, the body assumed. Conf. आसनबन्ध[धीरः] Canto. II. St. 6.

P. 473. ST. 25.—श्रोत्रियसात्कृत्वा. Vallabha says "ब्राह्मणेभ्यो दत्त्वा." It is not perhaps clear why श्रोत्रियाः alone were preferred to whom to make a gift of the city. There are more meritorious Brahmans than श्रोत्रियाः a gift to whom is productive of greater merit to the donor, such as persons who being able to repeat the Veda, practice the Vaidik rites punctually, and yet, *i. e.* besides their being श्रोत्रियाः, are also acquainted with the sense of the Vaidik texts, which श्रोत्रियाः are not generally supposed to do.

P. 474. ST. 27.—वेलां नीयमानः *i. e.* by means of the tides which drive the waters of the ocean to the shores at the rise of the moon.

P. 474. ST. 28.—विष्णुपदं द्वितीयम्, alluding to the name त्रिविक्रम and the legend of Vâmana founded upon it. "भूर्भुवः स्वरिति त्रीणि पदानि विष्णोः," Vallabha.

P. 476. ST. 33.—तीर्थे तदीये. Dinakara says, "तदीये विन्ध्यसंबन्धिनि कूर्मतीर्थे." It is not clear what तीर्थ is meant here, and whether the तत् in तदीये refers to the Vindhya. The preceding stanza takes Kus'a beyond *i. e.* to the north of the Vindhya, so that both on that account and because that the Ganges has not to be crossed in crossing that mountain, we must suppose either that the king crossed the Ganges at a place called विन्ध्यतीर्थ or by some such name—probably owing its origin to the vicinity of a branch or off-shoot of the great range of mountains—or that by Gangâ the poet means not the main stream but a tributary of that river, rising in the Vindhya. For when any sacred river is called Gangâ, a tributary of that river may easily receive that name from the poet. To interpret तदीये तीर्थे to mean during the crossing of it (=the Gangâ,) *i. e.* while he was crossing it, would involve a tautology, as we already have गङ्गामुत्तरतः. There are some who maintain that the king crossed the Ganges near a place called विन्ध्यवासिनी देवी to the south of Benares.

P. 476. ST. 34.—नीलुलितम्. Conf. Dinakara: "बलीयोत्तरणवशादुच्चलितम्."

P. 478. ST. 39.—पराध्यैप्रतिमागृहायाः. Conf. Dinakara: "श्रेष्ठानि प्रतिमायुक्तानि गृहाणि यस्यास्तस्याः" &c.—उपोषितैः. The Deccan texts on Vâstu or ceremony of entering a new or repaired dwelling-place do not prescribe that the priests officiating at the ceremony should fast previously to officiating at it. It is likely that our poet refers to a local custom.

P. 478. ST. 40.—कामीव कान्ताहृदयं प्रविश्य. Conf. Vallabha "यथा कामी कान्ताहृदयं प्रविश्य अन्यैः शरीरावयवैः.....इन्द्रियगणं यथार्हं संभावयति." He is probably right.

P. 479. ST. 41.—शालाविधिस्तम्भगतैः. Dinakara reads शालाविधिस्तम्भगतैः, as he comments thus: "शालानामवधिः सीमा तत्रत्यस्तम्भे बद्धैः" &c. Vallabha has a different reading, viz. शालागृहस्तम्भगतैः.

P. 480. ST. 44.—अगस्त्यचिह्नादयनात्, 'from that side of the equator which is marked by Agastya,' *i. e.* the South.—हैमवतीम्, "हिमाद्रिसंबन्धिनीम्," Dinakara. हिमस्रुतिम्="तुषारस्रुतिम्," says the same commentator. हैमवतीं हिमस्रुतिं ससर्ज, 'sent down a drizzling of frost on the Himâlaya.'

P. 480. ST. 45.—जायापती इव. Conf. Dinakara: "यथा प्रणयकलहवशात्प्रवृत्तसंतापः स्त्री च कृशा भवति तद्वद्रात्रिदिवसौ ग्रीष्मभूतामित्यर्थः।"

P. 481. ST. 48.—स्वेदानुविद्धं &c. Conf. Dinakara: "स्वेदेनानुविद्धं संगतं यदार्द्रं नखक्षतं तदङ्कविद्धं यस्य तादृशो कपोले" &c. But for the drops of perspiration the nail-wound or sore would not be sticky enough to hold the flower.—भूयिष्ठसंदष्टशिखम्. Dinakara reads °संसृष्टशिखम्. "संसृष्टाः संलग्ना बद्धाः शिखा यस्य तत्" &c. Vallabha has भूयिष्ठसंदिष्टशिखम्, and his interpretation is "निरन्तरविलग्नप्रान्तम्। गलस्थले अतिशयसंलग्नशिखम्."

P. 481. ST. 49.— धारागृहेषु, 'in houses furnished with artificial showers.' Dinakara explains thus: "जलधाराभिरुपलक्षिता गृहा धारागृहा जलयन्त्रगृहास्तेषु" &c. And Vallabha says, "धारागृहेषु यन्त्रधारामन्दिरेषु.. .....। यन्त्राणि शालभञ्जिकाप्रभृतीनि तत्करतलद्वयप्रवृत्ततोयधाराभिर्वै [?] ग्रीष्मोष्मनिषेधकं भवनं धाम यन्त्रधारागृहम्।"

P. 483. ST. 52.—मनोज्ञगन्धम् &c. Translate: 'The time of Summer, that brought together (*i. e.* mixed into a potion,) the odoriferous piece of mango-blossom, the odoriferous old wine, and the odoriferous fresh pâṭala, [thereby] made amends for all its sins against the tribe of lovers.'

P. 485. ST. 58.—शतशोवरोधैः. Conf. Dinakara: "अवरोधशब्देन स्त्रियो लक्ष्यन्ते."

P. 487. ST. 63.—रूपावयवोपमानानि = शरीरस्य भवयवानामुपमानानि.

P. 487. ST. 64.—उत्कलापैः, "मेघशब्दानुकारिस्त्रीकरतलताडितजलशब्दश्रवणसमनन्तरं हर्षवशादुद्गतः कलापो येषां तैः", says Dinakara.—गीतानुगम्, 'following (*i. e.* beaten in consonance with) their singing.' The ladies beat the water to the music of their voices. They beat the water as they sang. वार्येव मृदङ्गो वारिमृदङ्गस्तस्य वाद्यम् वारिमृदङ्गवाद्यम्.

P. 487. ST. 65.—संदष्टवस्त्रेषु. Conf. Dinakara: "अत्र यद्यपि सामान्येन वस्त्रमभिहितं तथापि चन्द्रप्रकाशसाम्यार्थं दुकूलमवसेयम्."

P. 488. ST. 66.—दर्पात्. Both Dinakara and Vallabha read हर्षात्.

P. 488. ST. 67.—च्युतपत्रलेखः, "च्युता नष्टा विशेषकादयो यत्र," Dinakara, who goes on to interpret: "विशेषो कर्णोर्ध्वंशी मुक्तामयः कर्णवेष्टः (he seems to have read °मुक्ताफलकर्णवेष्टः) ताटङ्को यत्र."

P. 489. ST. 70.—काञ्चनशृङ्गमुक्तैः, 'ejected through syringes made of gold.' Conf. Dinakara. "काञ्चननिर्मितं यच्छृङ्गं जलकेलियन्त्रं तस्यैः..... । क्रीडाम्बुयन्त्रे शृङ्गोस्त्री पर्वताग्रे प्रभुत्वयोरिति वैजयन्ती,"—सधातुनिष्यन्द इवाद्रिराजः, 'like the king of mountains washed down by streams containing metallic earth.'

P. 490. ST. 72.—कुम्भयोनेः. See note, Canto IV. St. 21—अधिगम्य. See Canto XV. St. 55.

P. 490. ST. 73.—अपोढनेपथ्यविधिः. Dinakara reads अपोढनेपथ्यविधिम् and explains, "अपोढो नष्टोलंकारविधिर्यस्य तं तादृशं स्ववाहुम्" &c. Vallabha, who reads उपोढनेपथ्यविधिः, explains thus: "किंभूतोसौ । उपोढनेपथ्यविधिः आसन्नसंकल्पविधानः प्राप्तालंकारविधानः."

P. 490. ST. 74.—जयश्रियः सदननम्, 'a charm for victory,' *i. e.* which secured victory to him who carried it. See Canto XV. Sts. 55, 56.

P. 491. ST. 77.—गारुत्मतमस्त्रम्, 'a spell presided over by the Great Eagle.' Eagles are the natural enemies of snakes.

P. 492. ST. 80.—प्रह्वेष्वनिर्बन्धरुषो हि सन्तः 'For the good are not inexorable in their anger towards those that bend themselves before them.' Conf. Dinakara: "यतः सन्तो नम्रेष्वनिर्बन्धा हठरहिता रुट् कोपो येषां ते तादृशाः।"—विभूषणप्रत्युपहारहस्तम्, 'bearing in his hand the ornament that he brought with him to present again to him (Kus'a).'

P. 493. ST. 82.—कार्यान्तरमानुपस्य, "रावणवधादिकार्यार्थं नरस्य &c," Dinakara.

P. 494. ST. 84.— आजानुविलम्बिना. This refers to the notion that it is auspicious to have hands that reach down to the knees.

P. 495. ST. 86:—श्राध्यो भवान्स्वजन इत्यनुभाषितारम्, 'who replied, you are my honored relation.' *i. e.* I accept you as my honored relation. On the word श्राध्य in this sense, see Uttara Râmacharita, Act IV. एष वः श्राध्यसंबन्धो &c. अनुभाषितारम् lit. *speaking after, i. e.* replying, viz. to the request conveyed by the words स्वसारं च यवीयसीं मे कुमुद्वतीं नार्हसि नानुमन्तुम्.

P. 495. ST. 87.—माङ्गल्योर्णावलयिनि. माङ्गल्यवलय means a wristlet intended for an auspicious occasion, as a marriage, as distinguished from one to be used on inauspicious rites, as funeral ceremonies. The Kautuka or thread wristlet should be made of wool.

P. 496. ST. 88.—पञ्चमं तक्षकस्य. Dinakara says, "तक्षकस्य पञ्चमं तक्षकपौत्रस्य पौत्रम्"; and Vallabha, "तं तक्षकस्य पञ्चमं प्रतिपौत्रम्."—पितृवधारि पोः वैनतेयात्, 'from the son of Vinatâ (*i. e.* Garuda) who had become his enemy on account of the death of his (Garuda's) father.' Conf. Dinakara: "पितुः काश्यपस्य वधाद्रिपुभूताद्गरुडात् &."

CANTO XVII.

P. 497. ST. 1.—यामिनीयामात् चेतना प्रसाद इव. It is certainly well-known (प्रसिद्ध), as the commentator observes, that with the rise of the dawn the intellectual faculties become clearer (प्रसन्न).

P. 497. ST. 2.— पितृमान्, 'who was eminent as a son,' *i. e.* was blessed with a good father.

P. 497. ST. 3.—कुलविद्यानाम्, 'of the principal sciences,' *i. e.* the branches of knowledge that are reckoned as chief, like the *Kula-parvatas* among mountains, or *Kula*-patis among Ṛishis. It does not appear that the sciences here referred to were required by custom to be studied by members of the *race* (कुल) *of* Raghu, whence they should be supposed to be styled कुलविद्याः.

P. 498. ST. 4.—जात्यः. Dinakara notices a reading जन्यः for जात्यः and says, "जन्य इति पाठे जन्यो जनकः."

P. 498. ST. 5.—दुर्जयम्. Dinakara seems to have read अजय्यम्. He says दैत्यमजय्यनामानमवधीत्.

P. 498. ST. 6.—कुमुदानन्दम्. Vallabha: "कुमुदानन्दमित्युभयविशेषणम् । रघोन्दुकुलोद्व(भ?)-योत्पत्तिस्वात्."

P. 498. ST. 7.—तयोः scil. मृतयोर्मध्ये.—दिवस्पतेः सिंहासनार्धभाक्, "तदर्थं समरे मृतत्वात्," Vallabha.

P. 499. ST. 9.—चतुःस्तम्भप्रतिष्ठितम्. Dinakara: "चतुर्भिः स्तम्भैर्निर्मितम्," according to whom उद्वेदि = वेदियुक्तम्. Vallabha says उद्वेदि means उद्वृता वेदिर्यत्र तत्.—कल्पयामासुः, "अभिषेकमण्डपकारिभिः कारयामासुः," Dinakara.—विमानम् = 'a couch,' मञ्चक according to Vallabha, but it appears to be no more than a *maṇḍapa*, a pavilion supported on four pillars with a raised *tapis* (वेदि) in it.

P. 499. ST. 10.—तत्र *i. e.* "अभिषेकमण्डपे," Dinakara.—भद्रपीठोपवेशितम्, 'after causing him to sit on an auspicious seat.' भद्रपीठ = भद्रासनम् the auspicious or sacred seat. Conf. also हैमं च राजतं ताम्रं क्षीरवृक्षमयं च वा भद्रासनं च कर्तव्यं सार्वहस्तसमुच्छ्रितम्. *Devi Purâṇa, Nîtimayûkha.*

P. 499. ST. 11.—अविच्छिन्नसंतति. Vallabha who reads अविच्छिन्नसंततेः explains as "अनवरतजायमानमङ्गलोदयस्य" (तस्य). Dinakara reads and interprets with Mallinâtha. The words अविच्छिन्नसंतति कल्याणमन्वमीयत refer to the notion common even in these days that if music such as is here described (स्निग्धगम्भीर) should be heard immediately that an act is commenced or a question asked, that act will be attended with prosperity, and the question will be solved in favour of the questioner. Hence it is that music must beat, and is very scrupulously beaten, *the moment* the marriage garlands are exchanged by the bride and bridegroom, or the birth of a son takes place. At all *Râmajayantis*, or celebrations of Râma's birth on the bright ninth of Chaitra, immediately that the preacher comes to treat of the announcement of the birth, exactly at noon, music is beaten. An anxious relation talking or asking in concern regarding the health of his sick friend is assured of cure if music should be heard accidentally the moment he asks or speaks. The poet means that as music was heard the moment that the coronation began, the people inferred that prosperity would attend the king.

P. 500. ST. 12.—°अभिन्नपुटान्. Dinakara: "अभिन्नं संदष्टं पत्रपुटमस्येत्यभिन्नपुटं मधूकं ० ० ० अभिन्नपुटः कार्पासी वा भल्लातको वा."—नीराजनाविधीन्, "आरात्रिकम्," says Dinakara, who reads नीराजनविधिम्.—भेजे, 'enjoyed, received' from the ministers. Vallabha says, "मङ्गलारात्रिकविधीन् जग्राह."

P. 500. ST. 13.—जैत्रैरथर्वभिः=जयदायिभिरथर्वणमन्त्रैः, by means of hymns from the Atharva Veda, that had the power of making him victorious over his enemies—उपचक्रमिरे, 'began,' "proceeded to."—पूर्वम्. Dinakara, unlike Mallinâtha, takes पूर्वम् with जैत्रैरथर्वभिः,

i. e. they first recited those Mantras that were to render him victorious.

P. 500. st. 15.—प्रवृद्ध इव. Dinakara says, "दक्षिणादानस्य वृष्टिधाम्यम्." He appears to have read प्रवृष्टः for प्रवृद्धः, like Vallabha.

P. 501. st. 17.—स्नातकेभ्यः. It appears that largesses were given to married Brahmans (स्नातकाः) especially that they might utilize them in the performance of sacrifices, which a Brahman *in statu pupillari* could not do. Brahmans, that are Brahmachârins cannot receive largesses on their own account, but must make them over to their preceptor.

P. 501. st 18.—कर्मनिर्वृत्तैः फलैः पश्चात्कृता. That is, तस्य कर्मभिरुत्पादितैः फलैः प्रत्यादिश्यत, 'was kept aside as unnecessary by the fruits obtained by means of his own good deeds.' The fruits of his own good deeds were so great and so many that they made any blessings from the gratified Brahmans superfluous.

P. 501. st. 19.—बन्धच्छेदम्.....आदिशत्. Vallabha quotes the following "यदुक्तम् | 'पुत्रराज्याभिषेके च परराष्ट्रावमर्दने पुत्रजन्मनि वा मोक्षो बद्धस्य च विधीयते.' "

P. 502. st. 21.—नेपथ्यग्रहणाय, 'that he might receive ornaments,' *i. e.* 'that he might be decorated.'

P. 502. st. 22.—प्रसाधकाः—"नापितादयः" according to Dinakara.—तैस्तैः—"हारकटकादिभिः," Dinakara.—भङ्ग्यान &c. 'who had the extremities of his hair somewhat dried by fumigations of incense.' After the bathing or consecration by water poured on his head the prince had his hair dried by fumigations of incense, and these could only dry the ends of the hair, they being the part exposed to them. Dinakara seems to take केशान्त as being equivalent to simple केशः "धूपेनाङ्ग्यानाः-[नः?] किंचिच्छुष्काः[ष्कः?] केशानामन्तः स्वरूपं यस्य तम्."

P. 502. st. 24.—अङ्गरागं समापत्र्य = अनुलेपं विधाय.—पत्रम् = "पत्रलेखाकारं तिलकम्," Vallabha.—मृगनाभिसुगन्धिना, 'perfumed with musk.'

P. 503. st. 25.—हंसचिह्नदुकूलवान् 'wearing a garment into which were woven figures of flamingoes.' The हंस is an auspicious bird

like the peacock, and figures of such birds are woven into the borders and ends of cloths to be worn on auspicious occasions, "हंसचि-[धि?]-ह्रं यस्य तादृशं दुकूलं बिभर्तीति, says Dinakara.

P. 503. st. 26.— नेपथ्यदर्शिनश्छाया &c. Translate: 'When he examined his decorations (in *i. e.* by looking into it), his image shone in the mirror that was made of gold, as does that of the Kalpa tree in the [disc of the] newly risen sun on Mount Meru.' The sun rises on Mount Meru, and when it rises (उदितः) it is in a straight line with the horizon and therefore in the position of a mirror, which it would not be when at other points in the heavens. Again the sun when just risen is a red round disc like a golden looking-glass. The use of the word मेरौ is that it is a Kalpataru on that mountain only that could have the sun sufficiently near like a looking-glass To a Kalpa on earth, for instance, or elsewhere, the sun (*i. e.* the disc of the rising sun) would be too far away to serve as a mirror. There is no comparison whatever intended between Atithi's mirror and the Meru, nor is any reference meant to the fact that the mountain is all golden. The Kalpataru is usually described as full of golden ornaments and precious stones. Dinakara agrees with Mallinâtha and comments: "मेरौ वर्तमानस्य कल्पवृक्षस्योदिते रवाविव शुशुभे । कल्पवृक्षस्यापि बहुभूषणत्वं नवस्य रवेरूणत्वात् सौवर्णदर्पणा-(ण ?)-साम्यम । मेरावेव वर्तमानस्य कल्पवृक्षस्य सूर्ये प्रतिबिम्बः संभवतीति मेरावित्यधिकप्रयोगः" Vallabha says, "ह्रीं यया नवोदिते रवौ कल्पवृक्षच्छाया मेरौ राजते । सौष्ठनेकाभरणाम्बरसंयुक्तः."

P. 504. st. 29.—Dinakara's commentary on this stanza is as follows:—"शुशु । श्रीवत्सो मङ्गलद्रव्यं लक्ष्मीप्रतिमासलक्षणं चिह्नं यस्य तद्विशालं तेन राज्ञाधिष्ठितं मङ्गलभवनं श्रीवत्सचिह्नं वैष्णवं वक्षः कौस्तुभेनेव बभौ ॥ दर्पणं पूर्णकुम्भं च वृषभयुग्मचामरं (sic.) श्रीवत्सं स्वस्तिकं शङ्खं दीपं चाप्यष्टमङ्गलमिति." Translate the couplet thus:—'And occupied by him the great auspicious hall (*i. e.* the hall containing auspicious things) shone even as the bosom of Kes'ava, conspicuous with the *S'rivatsa* by the gem Kaustubha.' मङ्गलायतनम् is also to be taken as an ad-

jective qualifying वक्षः, and श्रीवत्सलक्षणम् as one qualifying also मङ्गलायतन, the hall.

P. 504. ST. 30—बभौ &c. Translate: 'He having attained supreme power [immediately] after boyhood, shone very much even as would the moon who should become full [immediately] after the crescent.' That is, in succeeding to supreme power at once after his boyhood and not having had to pass through the state of a Yuvarâja, he appeared like the moon which should from the crescent be at once full without having had to go thruogh the intermediate phases.—रेखाभावात् = रेखाया भावात् = कलामात्रत्वात्.

P. 505. ST. 34.—सममेवोत्थिती गुणैः. Dinakara: "गुणैः प्रतापादिभिर्गुणदेवोत्थितैः", and Vallabha: "अग्न्यादिवृत्तिमतीत्य व्यापारमुल्लङ्घ्य गुणैः सममेवोत्थितः उदयश्चास्य संवृत्तः । तदेव । प्रश्रयोदायोदयो गुणाः उदभवन् इति वाक्यार्थः ।" Fire has to be involved in smoke before it obtains flames, the sun has to rise and be gentle before it shines in its splendor, and when it shines fully it is no longer gentle, nor can fire be smoky if it is in flames. Not so with Atithi, he obtained all the qualities at once and possessed them simultaneously.

P. 505. ST. 35.—अन्वयुः. Dinakara: "अयोध्यां प्रदक्षिणीकुर्वन्नृपो यत्र [यत्र] बभ्राम तत्र तत्र ददृशुरित्यर्थः ।"

P. 505. ST. 36.—अयोध्यादेवताः *i. e.* the gods whos images were worshipped in different temples at Ayodhyâ.

P. 506. ST. 38.—उभये nom. plur. of उभय.

P. 506. ST. 39.—धर्मस्थसखः. Dinakara reads and comments upon धर्मस्थसखा, taking it as a *Bahuvrihi*. He also notices the reading given in our text.—संशयच्छिदान्. Vallabha reads संशयच्छेदान्, but his explanation of it is not intelligible.

P. 507. ST. 40.—पाकाभिमुखैः विज्ञापनाफलैः युयोज, 'conferring on them, the fruits of their requests, which were soon to ripen,' *i. e.* he granted whatever requests they made, and the orders given that the things be granted were soon carried out. विज्ञापनाफलैः is here equivalent to विज्ञापनार्थैः, which अर्थाः became पक्व as soon as the

orders of the king were actually carried out. Neither Dinakara nor Vallabha is perhaps very clear. The following are their comments on the stanza. Dinakara: "सुमनसो भावः सौमनस्यं प्रसादस्तेन कथितैरत एव पाकं(? कः) सिद्धिं(? द्धिः) सन्मुखैः(? तन्मुखैः) विज्ञापनया साध्यानि फलानि विज्ञापनाफलानि तैर्भृत्यान्योजयति स्म । सुमनसां पुष्पाणां भावः सौमनस्यं तेन पुष्पसङ्घातेन हि फलानां पाकाभिमुखत्वं युक्तं । एतेन राज्ञः प्रकृतिरञ्जनमुक्तं ।" Vallabha: "अभिव्यक्तसौमनस्यनिवेदितैः.....आविर्भूतमुखप्रसादकथितैः । भयं किंभूतैः पाकाभिमुखैः पचेलिमैः । उक्तं च । माकारम् (?नाकारम् ?) उद्गिरसि नैव जहासि कालं दत्त्वा दशोदयसि (?) नैव [वि] कत्थसे त्वम् । निःशब्दवर्षणमिवाम्बुधरस्य राजन् संदृश्यते फलित एव तव प्रसादः ।"

P. 507. ST. 42.—सोभूद्भग्नव्रतः &c. That is, he undid nothing that he did once, except that he used to restore to their kingdoms his vanquished foes through compassion, even after having removed them himself. Dinakara is evidently wrong in commenting as follows: "शत्रून्नन्मूल्य प्रतिरोपयन् भग्नव्रतीभूत् । शत्रून्विजित्यैतेभ्यो राज्यं न दास्यामीत्युक्त्वापि कृपावशाद्दत्तवान् । दत्त्वापि तेषां दौरात्म्यं वीक्ष्य पुनर्हृतवानितीत्थं भग्नव्रतीभूदित्यर्थः ।"

P. 508. ST. 46.—प्रसाद &c. Dinakara appears to have read differently (perhaps thus: प्रमदाक्षादिरहिते चपलापि स्वभावतः । निकषे हेमरेखेव श्रीरस्मिन्ननपायिनी), for he comments: "प्रमदाः स्त्रियोक्षी मृगयादयः सप्त तद्रहिते तस्मिन्" &c.—निकषे हेमरेखेव. The streak left on the surface of a touch-stone on which a piece of gold is rubbed is not easily removed. It generally sticks fast to it until it is removed by rubbing the stone with bees' wax. The clearer (प्रसादाभिमुख) the stone the more difficult it is to remove the streak of gold from it.

P. 509. ST. 48.—अदृष्टमभवत्. Dinakara quotes: "राजामक्षारचक्षुषः इति."

P. 509. ST. 50.—सेव्यमानोपि, 'although it was cogitated every day.' The more frequent the consultations on any counsel the greater was the danger of the secrecy being broken. But this was not so with him. सेव is a verb that implies not simply a single act of eating, but involves the idea of eating, taking or

enjoying anything repeatedly and regularly.—गुप्तद्वारः. Dinakara: "गुप्तं संवृतं द्वारं मन्त्रज्ञानोपायभूतमाकारादि यस्य स सेव्यमानोपि कदाचिन्न प्रकटितः" And Vallabha: ननु अनुदिनं मन्त्रसङ्गात् क्वचिद्भेदः स्यात् । स राज्ञा मन्त्रः सेव्यमानोपि उपास्यमानोपि गुप्तद्वारः सन् न सूच्यते न ज्ञायते.

P. 510. ST. 51.—स्वप्नेपि जजागार. The pun upon the word जजागार is all that has to be noticed in this line.

P. 510. ST. 53.—भव्यमुखाः, 'which were aimed at [the acquisition of] prosperity.' This epithet should be construed with शालयः also conf. Dinakara: "शालयोपि भव्यं रम्यं मुखे भवं मुख्यं मञ्जर्यादि येषां ते तथा । प्रत्यवेक्षणेन पश्वादिभक्षणरूपात्ययरहिता अभ्यन्तर एव पचन्ति."

P. 511. ST. 55.—कामं प्रकृतिवैराग्यं &c. 'Although he was able to suppress immediately any disaffection of his subjects &c.' It is not clear why Mallinâtha departs from the ordinary signification of कामम्. Dinakara too interprets कामम् by अत्यर्थम् and construes it with क्षमः. It should be added that Vallabha agrees with Dinakara in his interpretation of कामम्.

P. 512. ST. 58.—मित्राणि, 'his friends' *i. e.* states and kingdoms that were on friendly terms with him.

P. 513. ST. 62.—सांपरायिकः, 'living upon war,' *i. e.* looking upon war as its principle of life. Dinakara explains, सांपरायिक by "संपरायेण युद्धेन जीवतीति सांपरायिकः."

P. 514. ST. 63.—शक्तित्रयम् scil. प्रभावादि. The three Powers are: *prabhâva, utsâha* and *mantra*.—आयसमिव, 'like iron.' आयस n. *is* used in the sense of iron, and it is perhaps unnecessary to follow Mallinâtha in his explanation of the word.

P. 514. ST. 65.—यथास्वम् &c. The verse as it stands should be construed according to Mallinâtha, viz. by taking अपि to be equivalent to च, but I should much prefer the reading इव given by two of our Mss. and confirmed by Vallabha. It is not clear what Dinakara read.—यथास्वं षडंशभावभाक् &c., 'was made the enjoyer of one-sixth of their earnings respectively by the Âs'ramas as he was by the different castes.'

P. 515. ST. 68.—आ तीर्थादप्रतीघातम्. Conf. Dinakara..... "दण्डनीतेः फलमा तीर्थात् । तीर्थं मन्त्रिपुरोहितसेनापत्याद्यष्टादशकं तत्पर्यन्तमव्याहतं लेभे." And Vallabha: "आ तीर्थात् आ प्रवृत्तेः प्रयोगसमकालमेव तस्या दण्डनीतेः अप्रतीघातं । अनविघं (? अविनष्टं) निर्विघ्नं फलं....प्राप." The eighteen *tîrthas* referred to by Dinakara and Mallinâtha are, according to Chaturdhara, a commentator on the Mahâbhârata, as follows. He quotes from a *Nîti S'âstra*: मन्त्री पुरोहितश्चैव युवराजश्चभूपतिः । पञ्चमो द्वारपालश्च षष्ठोन्तर्वेशिकस्तथा । कारागाराधिकारी च द्रव्यसंचयकृत्तथा । कृत्याकृत्येषु चार्थानां नवमो विनियोजकः । प्रवेष्टा नगराध्यक्षः कार्यनिर्माणकृत्तथा । धर्माध्यक्षः सभाध्यक्षो दण्डपालस्त्वपञ्चमः । षोडशो दुर्गपालश्च तथा राष्ट्रान्तपालकः । अटवीपालकान्तानि तीर्थान्यष्टादशैव तु ।

P. 515. ST. 69.—वीरगामिनी, 'that unites herself with a hero.' Dinakara reads वीरकामिनी and interprets, "वीरं कामयते वीरकामिनी."

P. 516. ST. 73.—तथापि *i. e.* although he did not allow himself to be praised, his fame nevertheless extended itself everywhere, as those who attempted to praise him and were hated for doing so, spread reports that he hated them, because that they praised him, and thereby spread his fame. Conf. Dinakara: स्तुतिमन्तरेण कथं प्रसिद्धिरित्याह । तां स्तुतिं कुर्वन्तीति स्तुतिकारिणस्तेभ्यो द्वेष्टीति तस्य राज्ञो यशः प्रथितम् । अयं स्तुत्यमाचरन्नपि स्तुतिं न सहत इत्येवंरूपा प्रसिद्धिरासीदिति भावः ।

P. 516. ST. 74.—प्रजाः स्वतन्त्रयां चक्रे. Both Dinakara and Vallabha read वितमसश्चक्रे, which reading is supprted by two of our own Mss. Certainly the rising sun does not subject the world to his own power, but he frees them from darkness. I should therefore much prefer to read वितमसः for स्वतन्त्रयां°.

P. 517. ST. 75.—विपक्षेपि गुणा अन्तरं लेभिरे. Dinakara: "तद्गुणाकर्णने शत्रावपि समतुष्यन्नित्यर्थः."

P. 517. ST. 78.—Dinakara's comment on this stanza is as follows:—"पञ्चमम् । इन्द्रयमवरुणकुबेराणां मुख्यानां दिक्पालानां पराक्रमस्य साम्येन तं नृपं पञ्चममाहुः ॥ पृथिव्यादिभूतानां पञ्चानां षष्ठं । परमप्रयोजनार्थत्वात् । कुलपर्वतादीनां महेन्द्रादीनामष्टमं भूभारणत्वात् ॥ महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वता इति विष्णुपुराणे ।"

P. 518. st. 81.—पूर्वापेक्षी, 'regarding those first named' *i. e.* seeing what they, Indra and Yama and Varuṇa, did.—दण्डोपनतस्य. Conf. Dinakara: "दण्डोपायेनोपनतस्य वशीकृतस्य".—The metre of the stanza is Mandâkrântâ.

CANTO XVIII.

P. 519. st. 1.—निषधान्नगेन्द्रात्. Nishadha is a mountain chain said to lie south of the Meru. See Wilson's Vishṇu Purâṇa, Bk. II., Cap. 2.

Two of our best Mss. (V_1.) omit and two (G. V_2.) give the following stanza after St. 1.

तेनोरुवीर्येण पिता प्रजायै कल्पिष्यमाणेन ननन्द यूना | सुवृष्टियोगादिव जीवलोकः शरत्पयेन संपत्तिफलात्मकेन || The two Mss. (G. V_2.) have also the following commentary on it: उरुवीर्येणातिपराक्रमेणात एव प्रजायै लोकरक्षणार्थं कल्पिष्यमाणेन तेन यूना निषधेन पितातिथिः सुवृष्टियोगात्संपत्तिफलात्मकेन पाकोन्मुखेन सस्येन जीवलोक इव ननन्द जहर्ष. Though Vallabha gives the stanza and also comments upon it, Dinakara, who is generally much more scrupulous and trustworthy, does not comment upon it nor even mention it as a *Kshepaka* or of spurious origin. And as the unfavourable evidence of even one good Ms. and especially of a commentator is more important in determining the genuineness or spurious origin of any given stanza, I have omitted the stanza in question from the text on the ground that I consider it to be an interpolation.

P. 520 ST. 6.—तत् प्रभवै. Dinakara read तत्प्रभवः, for he interprets thus, "तस्य नभसः प्रभव उत्पत्तिस्थानं नलस्तस्मै" &c. He also has मनः for पुनः and he construes भजर्यम् attributively with मनः ("भजर्यं संगतं मनें'....ववन्ध.")

P. 521. ST. 7.—द्विपानामिव पुण्डरीकः. Pundarika is an elephant that stands at the south-east corner of the world.—आहृतपुण्डरीका. Conf. St. 5 Canto IV. and our note thereon. Dinakara seems to have read आहृतपुण्डरीकम्, for his comment is आहृतः पुण्डरीकनामा यज्ञो येन तम्. But prince Pundarika could not have performed the sacrifice Pundarika before his accession to the throne.

P. 522. ST. 10.—पिता. Dinakara does not comment upon nor refer to this stanza, though all our Mss. as also Vallabha give it.

P. 524. ST. 15.—जितपारियात्रम्. Pâriyâtra is a range of mountains to the south of the Meru. See Wilson's Vishnu Purâna Bk. II., Cap. 2.

P. 525. ST. 17.—कृत्वा &c. Mallinâtha's explanation is not perhaps very satisfactory. Vallabha appears to interpret better when he reads कृत्वायुवानं युवराजमेव and comments upon it thus, "अयुवानमेव षोडशवर्षेश्वरमेव युवराजं कृत्वा."—सुखोपरोधि &c. 'For the life of kings, resembling the life of those in bonds, is opposed to the enjoyment of pleasures.' Conf. Dinakara: "यतो हैनैरपरुद्धस्य" (he seems to have read अपरुद्धवृत्तम्) "वृत्तमिव वर्तनं यत्र तद्राज्ञां वृत्तमाचरणं सुखविघ्नकरं | ..... उक्तं च | परेष्वक्षिप्तकार्यो यः कर्माण्यारभते स्वयम् | सोपरुद्ध इति ख्यातो राजा न सुखभाग्भवेदिति."

P. 527. ST. 22.—अश्विरूपः 'having the form of the As'vins,' The As'vins are two Vedic demi-gods represented as young, beautiful, honey-hued, of a golden brilliancy. Conf. Rigveda नू मे हवमा शृणुतं युवाना यासिष्टं वर्तिरश्विनाविरावत् VII., 67, 10, ता वह्नू दस्रा पुरुशाकतमा प्रत्ना नव्यसा वचसा विवासे. VI., 62, 5, दस्रा हि विश्वमानुषङ्भूभिः परिदीयथः | धियं जिन्वा मधुवर्णां शुभः पती VIII., 26, 6.

P. 527. ST. 24.—द्विषाम्. Subjective genitive, कर्तरि षष्ठी.

P. 529. ST. 27—ब्रह्मिष्ठम्. Dinakara: "ब्राह्मणभक्तम्." And Vallabha, "प्रकृष्टो (°ष्टम्?) ब्रह्मवान्ब्रह्मिष्ठः."

P. 529. ST. 29.—स्पष्टाकृतिः. Dinakara reads स्पृष्टाकृतिः (= "स्पृष्टानुकृता ध्याता वा आकृतिर्येन सः").

P. 530. ST. 30.—वंशस्थितिं तेन वंशकरेण संभाव्य, 'making sure the continuance of his family through him the continuer of it' &c. संभाव्य, lit., 'causing to be,' 'causing to stand or exist.'

P. 531. ST. 32.—अजन्मनेकल्पत, 'became free from further regeneration,' lit. 'became one who has no [further] birth.' अजन्मन् is here a *bahuvrîhi* compound.

P. 532. ST. 36.—नवेन्दुना = नव इन्दुर्यस्मिंस्तत्, 'having the new moon in it.' नवेन्दु does not mean the moon that has just arisen, but the new moon, or the moon of the first day after the Amâvâsyâ.

P. 532. ST. 37.—मौलिपरिग्रहात्. Vallabha of all the commentators would appear to explain the stanza best. "स सुदर्शनो मौलिपरिग्रहात्कुलामात्यस्वीकरणात् लोकेन पितुरेव तुल्यो भावी संभावितो मेने." For the connection between the boy-king wearing the crown and his subjects predicting that he will be like his father is not clear, nor would the simile that follows in the next half at all bear upon the first line unless the young prince gets the aid of his ministers to promote his welfare, as does the small cloud that of the eastern wind. It is doubtful, however, whether मौलि can mean कुलामात्य, which is usually, मौल, not मौलि. It is possible that Vallabha may have read मौलपरिग्रहात्. The latter reading is to be preferred. A Jain commentary on Raghuvaṁs'a, obtained from Gujarath, by one who calls himself a slave of the feet of the most learned Vijayânanda (श्रीविजयानन्दसूरीश्वरचरणकमलसेवक) actually reads मौलपरिग्रहात् and explains in the manner of Vallabha.

P. 533. ST. 39.—'Although (कामम्) he could not occupy fully his father's throne, yet being [as it were] multiplied (lit. repeated) as to his bulk by the greatness of his splendour [that was as] yellow as gold, he did [so] occupy it.' Dinakara reads पुनरावितानम् instead of पुनरावृतात्मा, for he explains "वितानमुल्लोचस्तत्पर्यन्तं व्याप."

P. 534. ST. 40.—किंचिदिव, 'only a little,' on account of their littleness.

P. 534. ST. 41.—महाराज इति शब्दो युयुजे &c." कोशदण्डजात्यभावान्न मिथ्या-भूत्," Dinakara.

P. 535. ST. 43.—निर्वृत्तजाम्बूनदपट्टबन्धे. Dinakara: "निर्वृत्तो निष्पादितो-भिषेककालयोग्यः काञ्चनपट्टबन्धो यस्य तादृशो." And vallabha: रचितरुचिरम-यमुकुटबन्धे."

P. 535. ST. 44.—शिरीष° &c. Dinakara's reading is शिरीषपुष्पो-पमसौकुमार्यः.

P. 536. ST. 46.—संजातलज्जेव, 'as if ashamed,' because she was united with a consort much younger than herself.

P. 537. ST. 49.—पूर्वजन्मान्तरदृष्टपाराः, the end of which had been seen, *i. e.* which had been gone through or completely studied by him in a former state of existence. The sciences had been studied by the prince in some former birth. But अन्तर may not, after all, have been used to serve any other purpose than that of metre.

P. 538. ST. 52.— प्रतिकृतिरचनाभ्यः. Translate: 'Young princesses, brought by the ministers desirous of pure progeny, and more beautiful than their likenesses shown [to him] by the female messengers, superseded the two wives of the young prince already married,' viz. the Royal Glory and the Earth.'

CANTO XIX.

P. 540. ST. 1.—नैमिषम्. The name of a celebrated forest of penance, where the great Sauti narrated the Mahâbhârata to the Rishis, and which according to some of the Purâṇas is the only spot fit for penance and free from the impurities of this Kali Age.

P. 540. ST. 2.—फलनिःस्पृहः, 'without aiming at any fruit,' *i. e.* not with the view of obtaining any thing good on earth, or even enjoyment in the Svarga, but solely without any object—a penance that leads ultimately to coalition of the soul with God.

P. 541. ST. 3.—प्रसाधयितुम्. The play upon this word should be observed. Mallinâtha explains it well.

P. 541. ST. 4.—संनिवेश्य, scil. तम्, to be understood from अधिकारम् in the preceding half.—कुलोचितमधिकारम् the control over the affairs of his kingdom, which his ancestors were in the habit of exercising.

P. 541. ST. 5.—कामिनीसहचरस्य &c. Translate: 'Of him, cupidinous, and living in company of women, (each) succeeding festivity richer than its predecessor, superseded [lit. removed] the latter rich [in its preparations], in palaces resounding with the sound of the *mridanga*.'—अपोहत् The regular form should be अपौहत् which is also met with.

P. 542. ST. 6.—इन्द्रियार्थाः = "स्वचन्दनवनितादयः," Dinakara.

P. 542. ST. 8.—कोमलात्मनखरागरञ्जितम्. Dinakara reads and comments upon कोमलाग्रनखरागरञ्जितम्.

P. 543. ST. 10.—भर्वितप्रकृतिकान्तिभिः, because the artificial decorations consisting of the collyrium in the eye and the red paint of the lips was removed by the water thrown by the women at each other.

P. 544. ST. 11.—पानभूमिरचनाः. See our note, Canto VII., St. 46.

P. 544. ST. 12— बकुलनुल्यदोहदः. This refers to the notion of the poets that the Bakula tree before it flowers requires that a young woman should rinse her mouth with wine and then throw the rinsing-wine on its trunk. Conf. Dinakara: "बकुलेन तुल्यं दोहदं पानेच्छा यस्य स नृपः स्त्रीभिर्दत्तं मुखासवमपिबन् ॥ बकुलस्तु स्त्रीमुखमद्यरूपेण दोहदेन संस्कारेण पुष्पितो भवति ॥"

P. 545. ST. 14—पार्श्ववर्तिषु गुरुष्वलज्जयत्. Conf. Dinakara: "पार्श्ववर्तिषु गुरुषु भरतविद्योपदेशिषु नृपलग्नचित्तत्वादभिनयनेत्रहस्तविन्यासादि कर्म अतिलङ्घितुमन्यथा कर्तुं शीलं यासां ता नर्तकीः सलज्जाश्चकार । अभिनयातिलङ्घनेन गुरवोस्मान् नृपासक्तचेतसो जानन्तीति तासां लज्जाभूदित्यर्थः ॥"

P. 545. ST. 15.—पिबन् = "चुम्बन्", Dinakara.

P. 546. ST. 16.—तस्य &c. Dinakara comments thus on this stanza: "नवेषु पूर्वमनुपभुक्तेषु काम्येष्वभिलषणीयेषु वस्तुषु विषयेषु सक्तिन आसक्तिमतः तस्य राज्ञः सावरणो वेषान्तरेण गुप्तो दृष्ट-(?) सिद्धः संधिः संधानं संकेतो येषु ते समागमाः संबन्धाः स्त्रीभिरुपसृत्य समागत्य साम्यर्थं भुक्ताः सामिभुक्तास्तादृशा विषया येषां ते तादृशाः कृताः ॥ यद्यमुष्मै सर्वेष्यस्माभिः संभोगप्रकाराः प्रदर्श्यन्ते तर्हि नवीनकाम्यवस्त्वासक्तिमत्त्वादस्मान्विहायान्यामयमभिगन्तेति मत्वा स्त्रीभिरशेषविशेषोपपन्नाः संभोगप्रकारा न दर्शिता इति भावः ॥". Vallabha, who reads सावरणदृष्टिसंचयः comments as follows on the stanza: "वल्लभाभिः कान्ताभिः उपसृत्य उपेत्य तस्य राज्ञः समागमाः संयोगाः सामिभुक्तविषयाश्चक्रिरे अर्धभुक्तशब्दादिविषयाः कृताः। किंभूताः समागमाः सावरणदृष्टिसंचयः निमीलितनेत्रविषयाः (?)। किंभूतस्य तस्य नवेषु काम्यवस्तुषु सक्तिनः मदनोद्दीपनवस्तुषु सक्तपरायणस्य।." Dinakara as well as Vallabha construe उपसृत्य better than Mallinâtha does. But Dinakara appears to be mistaken like Mallinâtha in giving the भावार्थ (purport) of the stanza as he does at the end of his comment. The poet means that while the king, who arranged the preliminary negotiations with new girls sometimes by proxy

and sometimes personally, was in the enjoyment of new pleasures (*i. e.* in the company of new girls) his old mistresses went up to that place and made his pleasures half-enjoyed, *i. e.* interrupted him.

P. 547. ST. 19.—अङ्कलीक्षरणसन्नवर्तिकः = "अङ्कलीस्वेदक्षरणेन सन्ना नष्टा वर्तिः खटिका यस्य स" &c., Dinakara.

P. 547. ST. 20.—उत्सवविधिच्छलेन (scil. आनाय्य) 'under the pretext of their having to celebrate some festive ceremony,' such as requires the presence of the husband. See the third Act of the play of Vikramorvas'i.

P. 547. ST. 21.—कृतखण्डनव्यथाः. Conf. Dinakara: "कृतेर्ष्यादिता खण्डनव्यथा स्व्यन्तरसङ्क्रान्तिरूहज्ञानजं दुःखं यासां ताः." All the Mss. I have consulted read याभिः in the commentary of Mallinâtha though the genitive यासां would seem to be quite necessary.—प्रणयमन्थरः, 'cold in his love,' towards them (the प्रणयिन्यः).

P. 548. ST. 23.—दूतिकूनमार्गदर्शिनः. All our Mss. give the passage अत्र जीवन्तस्यापि दूतीशब्दस्य &c. at the end of Mallinâtha's comment on St. 23. But कूति with short इ is also found in the Dictionary. See besides St. 33 below.

P. 549. ST. 24.—व्याप्य, *i. e.* by his unconsciously addressing her in sleep by the name of some other girl whom he loved more.

P. 551. ST. 30.—व्यक्तलज्ज्म, to be taken attributively with परिभोगमण्डनम्.

P. 552. ST. 31.—अनवस्थितम्, 'excited', not able to show by seriousness that he was going on an errand of a friend; "चञ्चलम्" says Dinakara.

P. 552. ST. 32.—कण्ठसूत्रम्. Conf. the following definition quoted by Dinakara: "उक्तं च। यत्कुर्वते वक्षसि वल्लभस्य स्तनाभिघातं निविडोपगूढम्। परिश्रमार्थं शमकैर्विदग्धास्तत्कण्ठसूत्रं प्रवदन्ति सन्त इति."

P. 553. ST. 33.—चारदूतिकथितम्, not 'who had been invited through female messengers' ("per nuntias invitatus," Stenzler), but 'who was [detected and] *reported* by their female servants employed as spies.'

P. 553. ST. 35.—विजिह्मनयना. Dinakara, who reads व्यलोकयन् instead of व्यलीभयन् has the following note: "अधरोष्ठसंसर्गमन्तरेण वेणुवीणावादनं न घटते | ते चानेन दन्तनखक्षता अतस्तद्वादने प्राप्तदुखाः स्त्रियो वक्रनेत्रैरेनमालोकिषतेति भावः |"

P. 554. ST. 37.—कृत्रिमाद्रिषु = "क्रीडापर्वतेषु," Dinakara, and "क्रीडाशैलेषु," according to Vallabha.

P. 557. ST. 45.—मौक्तिकग्रथितचारुभूषणैः. Pearls were used in large quantities in summer-clothes, and summer-ornaments, on account of their cooling effect on the body.

P. 558. ST. 47.—अनङ्गवाहितः. Dinakara appears to have read °मोहितः, for he explains, "काममोहितः स नृपः" &c.—आत्मलक्षणनिवेदितान्. Dinakara merely says "पुष्पादिचिह्नेन निवेदितान्."

P. 558. ST. 48.—दक्षशाप इव चन्द्रम्. The propriety of the simile appears to be that the king was as gradually consumed as is the moon in the dark half of the lunar month. As for the story of Daksha's curse upon the moon, see Mahâbhârata, Gadâparva, Adh. 35, Sts. 43 fgg. Bombay Ed.

P. 559. ST. 52.—भयशङ्किनीः प्रजाः. Conf. Dinakara: "मृत इत्यपं पापं शंसन्तीति (his reading appears to have been भयशंसिनीः) तादृशीः."

P. 562. ST. 57.—भाराय. Construe with दधाना.

VARIOUS READINGS.

Note: *The figures refer to the numbers of the Stanzas in each Canto.*

Canto I.

3. G. V_1. V_2. D. and Vallabha read मोहात् for लोभात्.

9. V_2. प्रमोदितः for प्रणोदितः

11. G. V_1. and Vallabha, महीभृताम्.

12. G. V_1. V_2., and Vallabha, राजेन्द्रः for राजेन्दुः.

14. G. V_1. सर्वतेजोविभाविना.

15. G. V_1. V_2. D. and Vallabha as well as Dinakara read प्रारम्भसदृशोदयः.

17. G. V_1. and Vallabha, आत्मनो वर्त्मनः for आ मनोवर्त्मनः.

19. G. Vallabha and Dinakara, व्यावृता, V_1. व्यापृता, V_2. अव्याहता, and D. व्याहता, for अनुष्ठिता.

21. G. V_1. V_2. D. read अर्थान् for अर्थम्. They are supported by Vallabha and Dinakara.

28. G. V_1. V_2. D., and Vallabha दर्भाङ्कुर इवाहिना for अङ्कुरोवोरगक्षता.

31. V_2. दाक्षिण्ययुक्तेन.

41. V_1. कलनिह्लादैः.

42. V_1. °सिद्धाश्रमासिनः.

49. V_2. स्कन्धासक्तसमित्कुशैः for समित्कुश°. Dinakara also reads with V_2. and explains: समिच्च कुशाश्च समित्कुशम् स्कन्धासक्तं समित्कुशं येषां तैः.—V_2. अग्निग्रन्थ्युद्गमान्यूनैः पूर्यमाणं तपस्विभिः for the second half of the stanza.

56. V_2. D. अन्वासिनम्.

58. V_2. आतिथेयस्तमातिथ्यं विनीताध्वपरिश्रमम् for the first half, supported by Dinakara, who says "अतिथिरेवातिथ्यः."

61. V_2. D. and Vallabha, संज्ञामनारिभिः.

62. V_2. वृष्टयै. Also Dinakara, who says, "तादर्थ्ये चतुर्थी."

63. D., supported by Vallabha and Dinakara: तत्र for तस्य.

67. G. V_1. D. and Vallabha, पूर्वं

सनिःश्वासं.....उपभुञ्जते. Dinakara has पूर्वं सनिःश्वासैः... उपभुञ्जते.

68. G. V1. and Vallabha, प्रकाशिश्चान्धकारश्च.

70. G. V1. and Vallabha, वितानम् for विधातृ.—G. V2. D. पादपम् for वृक्षकम्.

71. V2. नववद्धस्य for अनिर्वाणस्य.

72. V2. and Dinakara, तस्माद्यथा विमुच्येहम्.

76. G. V1. D. and Vallabha, इमां संचिन्त्य सत्वरः for ऋतुस्नातामिमां स्मरन्.

79. V2. अवेहि तदवज्ञानाद्यत्नापेक्षं मनोरथम् for the first line. Also Dinakara, who has: तस्या धैर्यमनोरवज्ञानात् मनोरथं संततिलक्षणमभिलाषं यत्नमपेक्षत इति तादृशमवेहि.

81. G. and Vallabha, स यो मदीयाम्.

85. G. V2. and Vallabha, महीभृतः; V1. D. महीपतेः.

89. G. V1. V2. D. and Vallabha, स्थानमाचरेः.

Canto II.

14. V1. विशेषात्. Vallabha and Dinakara also have the same reading.—V1. यने for वनम् We according to G. supported by Vallabha and Dinakara.

26. V1. and Vallabha as well as Dinakara, विरूढ° for निरूढ°.

28. V1. नगेन्द्रदत्ताम्.

33. V1 and Vallabha and Dinakara, विस्मापयम्.—V1. and Vallabha, भूपालसिंहम् for सिंहोरुसत्त्वम्.

35. G. V1., supported by Vallabha and Dinakara, निकुम्भतुल्यम्.

45. V1. and Vallabha and Dinakara, विमुच्यताम् for विसृज्यताम्.

49. V1. and Vallabha, अपराधदण्डात्. Also Dinakara, who comments: दण्डयतीति दण्डः।... अपराधे दण्डोपराधदण्डस्तादृशात्।

54. G. V_1. and Vallabha as well as Dinakara, विश्राणना-दन्य°.

60. V_1. अधोमुखस्य for अवाङ्मुखस्य.

66. V_1. गुरोरनुज्ञाम्. So also Dinakara.

69. V_1. and Vallabha as well as Dinakara, वत्सनिर्पीतश्रियम्.

70. V_1. and Vallabha and Dinakara, संप्रेषयामास for प्रस्थापयामास.

71. V_1. ततश्च होतारमरुंधतीं च for the second line.

Canto III.

2. G. V_1. and Vallabha, रौध्र° for लौध्र°.

3. D. and Vallabha and Dinakara, रहः समाघ्राय for रहस्युपाघ्राय.

6. G. V_1. D. together with Vallabha and Dinakara, न हीष्टमस्यास्ति°.

12. G. V_1. D. and Vallabha, अधिष्ठिते for अनुष्ठिते.—G. V_1. D. and Vallabha, गर्भेऽमनि.

14. G. D. and Dinakara, हुतम् for हविः.

17. G. V_1. and Vallabha, चात्मानि for नात्मानि.

24 G. V_1. न व्यहीयत for पर्यचीयत. Dinakara reads the same and paraphrases : न क्षीणं बभूव. And Vallabha, reading विभक्तमप्येकसुते न तत्तयोः परस्परस्योपरि पर्यहीयत | paraphrases thus : एकसुते विभक्तमपि परस्परत उपरि न पर्यहीयत न ऊनीकभूव.

28. D. वृत्तचौलः

29. G. V_1. D. अर्भके for अत्र ते. Dinakara also has अर्भके, "शिशावप्यस्मिन् स-[फल]-यत्ना अभूवन्."

33. G. V_1. and Vallabha as well as Dinakara, तमोपहम् for तमोनुदम्.

39. G. V_1. D. and Vallabha, रक्षताम् for रक्षिणाम्.

44. G. V_1. D. and Vallabha as well as Dinakara, यतौ for सदा.

45. G. D. सतां मखाद्वेषः ; V_1. has सतां, so have also Vallabha

and Dinakara, who both take it with त्रिलोकनाथेन. It is likely that the सता of G. and D. may simply be a mistake for सता.

46. G. V1. शुचे: for शुते:. So also Vallabha and Dinakara have शुचे:.

50. G. and Vallabha कपिलानुकारिणा.—G. V1. and Vallabha मानुगा: for मा निधा: —G. and Vallabha पदव्या: for पदव्याम्; V1. पदव्या (पदव्या: ?).

51. G. V1. and Vallabha गर्व: for सर्ग:.

53. G. V1. मार्गणम् for सायकम्.

55. G. V1. and Vallabha, °पल्लताकेयात्रिते. Dinakara too probably read the same, as he has शच्चा: पल्लेखाकरणयोग्ये.

56. G. V1. and Vallabha, मयूरपक्ष्मणा.

60. V1. supported by Dinakara and Vallabha, °व्यपरोपणीकृतम्.

63. G. वरं वृणीष्वेति तमादिदेश स: for the last line; V1. has वरं वृणीष्वेति तमाह वृत्रहा. Dinakara, however, supports Mallinâtha.

64. G. V1. D. असमग्रनि:सृतम्.

66. G. देवेन्द्र for लोकेश; V1. D. and Vallabha, देवेश.

68. G. V1. D. and Vallabha, हर्षक्लेन. Dinakara too probably read the same. For he has हर्षवशात्सकर्मेन.

Canto. IV.

2. V1. प्रधूमिते for प्रधूमितो. So Vallabha and Dinakara have also प्रधूमिते, who both refer it to हृदि.

17. G. V1. V2. D. and Dinakara as well as Vallabha, विलसत्काश°.

19. G. V2. D. and Vallabha, हंसश्रेणीषु.

20. V1. V2. इक्षुच्छायामि°. Vallabha and Dinakara have also

the same, the latter commentator remarking: इक्षुच्छायेत्यत्र पूर्वपदार्थबाहुल्यान्न छाया बाहुल्य इति नपुंसकत्वम्.

21. G. V_1. V_2. with Vallabha and Dinakara have परिभवाशङ्कि.

24. G. V_1. and Vallabha, प्रेरयामास for चोदयामास; D. has नोदयामास.

26. G. V_1. D. with Vallabha and Dinakara read ° मूलपर्यन्तः.

30. V_1. V_2. पुरोगाः for परागः. Vallabha and Dinakara have the same reading.—G. V_1. V_2. D. and Vallabha and Dinakara, रथानीकम् for रथादीति.

35. D. आस्थाय for आश्रित्य.

36. V_1. D. and Vallabha, नौसाधनोद्धतान्.

37. G. V_1 .and Vallabha, आपादपद्मप्रवणाः.

38. V_2. उत्कलैर्दर्शित°.

42. G. V_1. V_2. and Vallabha as well as Dinakara, नालिकेरासवम्.

46. G. V_1. V_2. मरीची°; Vallabha and Dinakara, मरिची°.

51. V_2. D. आलीढचन्दनौ.—G. मलयदुर्दरौ; V_2. and Dinakara, दर्दुरौ.

56. V_2. and Vallabha, मर्मरः पवनोद्धूत°; G. has also मर्मरः for वर्मभिः.

62. G. V_2. and Vallabha, °प्रतियोगो रज°.

63. G. क्षौद्रैः पट°.

67. G. V_1. वङ्कूतीर.° So also Vallabha, who explains it thus: "वङ्कूनाम्नी नदी तस्यास्तीरे" &c. Dinakara too reads the same and says: "वङ्कू नाम काश्मीरो नदस्तत्तीरे."

69. G. D. अक्षौटैः for अङ्कोलैः; V_1. with Vallabha and Dinakara have अक्षोडैः.

70. V_2. विविशुस्तं कौशलेशमुदन्वन्तमिवापगाः, and D. विविशुस्तं विशां नाथमुदन्वन्तमिवापगा :, for the second line.

71. G. V_1. and Dinakara उद्धतैः for उद्धूतैः.

72. G. V_1. °योधोथ.

77. G. V_2. युद्धम् for जन्यम्.—G. V_2. D. and Vallabha, पार्वतीयैः.

79. G. V_1. D. and Vallabha, परस्परस्य.

81. G. D. and Vallabha, तीर्णलौहित्ये.

85. G. and Vallabha विश्रमयन्.

Canto V.

4. G. V_1. V_2. and Vallabha अध्वग्रणी°.—G. V_1. V_2. चैतन्य-मुग्रादिव दीक्षितेन, Vallabha, giving the same reading, observes: "यथा दीक्षितेन याजकेन प्रजापतिना उग्रात् ईश्वरात् चैतन्यमाप्यते ज्ञानं प्राप्यते."

5. G. V_1. with Vallabha and Dinakara, मनसा च.—G. V_1. V_2. with Vallabha and Dinakara, यद्वल्गिणो ह्रैयंविलोपि तद्गम्.

10. G. V_1. V_2. with Vallabha and Dinakara, अयि for अपि.

11. G. V_1. V_2. with Vallabha and Dinakara (the latter observing, "अधिः प्रश्ने") अध्यज्ञाय.

12. V_1. with Vallabha and Dinakara तं प्रत्यवोचत् for तमित्यवोचत्

26. G. V_2. with Dinakara, अवितथाम्.—V_1. अवितथप्रयत्नः for अवितथं प्रणीतः.—G. V_1. V_2. with Vallabha and Dinakara, सा गिरम् for संगरम्.

32. G. V_1. V_2. with Vallabha and Dinakara, मनीषी for महर्षिः.

34. G. V_1. V_2. with Vallabha, ईड्यः for ईड्यम्.

36. G. V_1. V_2. with Vallabha and Dinakara, अध्वजन्मानम् for आत्मजन्मानम्.

38. G. V_2. with Vallabha, गन्तुकामापि for सभिलाषापि. Dinakara has कामयानापि with a grammatical note to justify the form.

43. V_1. V_2. with Vallabha निर्वृतदाना°.—G. V_2. with Vallabha, °मलगल°.

47. G. V_1. V_2. with Vallabha, ह्रदावगाह.°

50. G. V_1. V_2. with Vallabha, °कृष्टचापः.

57. V_1. V_2. प्रहर्तुः for प्रयोक्तुः.

62. V_2. समस्तः for समेतः.

63. V_1. V_2. with Vallabha and Dinakara अधिकारिपुरुषैः.—G. V_1. V_2. with Vallabha and Dinakara, °हेमकुम्भाम् for °पूर्णकुम्भाम्.

65. G. V_1. V_2. with Vallabha and Dinakara, वैतालिका ललितबन्धमनोहराभिः for the third line.

67. V_1. V_2. with Vallabha. भवता अनवेक्ष्यमाणा.

69. G. V_1. V_2. with Vallabha, वृन्तश्रथम् for वृन्ताच्छ्रथम्.

70. G. V_1. V_2. with Vallabha द्रुमपल्लवेषु.

75. V_1. with Vallabha, विहित-निद्रः; Dinakara has also विहि-तनिद्रः, which he translates by निरस्तनिद्रः. V_2. has विह-तनिद्रः.

76. G. V_1. V_2. with Vallabha and Dinakara, विरचितानुरूप°.

Canto VI.

3. G. V_1. V_2. with Vallabha and Dinakara, अथो कुमारः for असौ कुमारः.

6. V_1. महाहीसनसंश्रितानाम्.

8. V_2. धूपे शिखाभाविते केतुमाले for the last line. Dinakara has also the same as V_2., only he reads धूमे for धूपे, and comments: "शिखाभिर्भाविता वासिता केतुमाला येन.... ।"

9. G. V_2. °वनाश्रितानाम्.—G. V_1. V_2. with Vallabha, शिख-ण्डिनाम् for कलापिनाम्.

13. V_2. °परिवेषशोभि.

14. G. V_1. V_2. with Vallabha and Dinakara, प्रावारम्. for प्रालम्बम्—G. V_1. V_2. D. with Vallabha and Dinakara, यथादेशम् for यथावकाशम्.

15. G. V_1. °नेत्रशोभी. So also Vallabha, who explains: "ईष-द्विवर्तितनयनशोभमानः". —V_2. with Dinakara "रत्नांशुसंपृक्तन-खप्रभेण," for the third line.

19. G. V_2. यथास्थानम् for यथाभागम्—G. वज्रांशुभिन्नाञ्जलिरत्नम्, and V_1. वज्रांशुभिन्नाञ्जलिरन्ध्रम् for वज्रांशुगर्भाञ्जलिरन्ध्रम्.

22. G. V_1. V_2. D. and Vallabha, सन्ति सहस्रशः for सन्तु सहस्रशः. Dinakara, however, reads सन्तु.

24. G. V_1. D. वातायनसंस्थितानाम्.

26. V_2. तरंगमाला for तरंगलेखा.

27. G. V_1. विनीतभागः किल सूत्रकारैः for the third pâda. Vallabha has विनतिभागः किल सूत्रकारैः explaining his सूत्रकारैः, however, with यज्वभिः. Dinakara, though reading and explaining with Mallinâtha, also notices the reading विनीतभागः किल सूत्रकारैः (="सूत्र-कारैः कल्पितयज्ञभाग इत्यर्थः")

28. G. V_1. पर्याश्रयता for पर्यायता.—

G. V_1. V_2. D. आक्षिप्य for उन्मुच्य.

30. G. V_1. with Dinakara यातेति जन्यानवदत्कुमारी for the second line. V_2. and Vallabha have यातेति यान्यानवदत्कुमारी, which reading is also noticed by Dinakara.

31. G. D. with Vallabha, परेषाम् for द्विषद्भिः.

34. V_2. reads the last three pâdas thus :

चन्द्रार्धमौलेर्निवसन्नदूरे।
दिवापि जालान्तरचन्द्रिकाणां
नारीसखः स्वर्गसुखानि भुङ्क्ते ॥

Dinakara has चन्द्रार्धमौलेर्निवसन्नदूरे.

42. G. °पत्रसारम्.

45. G. V_1. V_2. D. with Vallabha and Dinakara, देशान्तरगीत°.

47. V_2. with Vallabha and Dinakara, यस्यात्मदेहे.

48. G. V_1. V_2. D. with Vallabha and Dinakara, संपृक्तजलेव भाति.

49. G. V_1. V_2. D. with Vallabha and Dinakara, त्रातेन for त्रस्तेन.—G. V_1. साक्षात्.—G. V_1. D. Vallabha, विष्णम् for कृष्णम्.

51. G. V_1. D. with Vallabha, °नद्धानि for °गन्धीनि. Dinakara's reading appears to have been the same.

55. G. V_1. V_2. D. with Vallabha and Dinakara, रिपुश्रियः ... बन्दीकृताया इव.

56. G. संनिकृष्टम् for संनिकृष्टः; V_1. and Vallabha have संनिविष्टम्, and D. संनिविष्टः.

59. G. V_1. D. with Vallabha देवसमानम् for देवसरूपम्.—G. नागाङ्गनाभाम् for पूर्वानुद्दिष्टाम्.

60. G. V_1. with Vallabha अंसार्पितलम्बि°.

66. V_2. D. तारापतेरंशुरिवारविन्दे for the fourth pâda.

73. V_2. अधिनरेश्वर for अभितश्चौ.

75. V_2. कामिनीनाम् for वाणिनीनाम्.—G. विहायार्धपथे for विहारार्धपथे.—G. V_1. V_2. D. with Vallabha अभरणाय for आहरणाय. Dinakara reads with Mallinâtha.

76. G. V_1. with Vallabha °दिगावर्जनसंभृतानाम्. Dinakara also, who explains: "चतसृणां दिशामावर्जनं विजयस्तेन संभृतां संचिताम्." *

77. G. V_1. V_2. D. with Vallabha and Dinakara प्रतीर्णम् for वितीर्णम्.

82. G. V_1. V_2. D. and Vallabha, वैत्रभरावभावे.

Canto VII.

1. V_1. विदर्भराजः for °नाथः.
3. V_1. V_2. शच्या for शच्याः.
5. V_2. सुरसुन्दरीणाम् for पुरसुन्दरीणाम्. G. has मुक्तान्यकार्याणि for त्यक्तान्य.°
10. V_2. अर्धार्चिता.—G. V_2. दुर्निमिते. Dinakara also appears to have read दुर्निमिते. He has "दुःखेन ना [न?]मिते न्यस्ते पदे" &c.
13. V_2. परीक्षे for परीक्षैः, which also reads आर्या for असौ.
14. V_2. विफलः for वितथः. Dinakara must also have read "विफलः, as he has प्रयासो निःफलोभविष्यत्."
15. V_2. and Dinakara, जातिस्मरौ for रतिस्म.°—G. V_1. इवाबभूताम् for इमावभूताम्.—G. यावा for गता; also Vallabha.
18. V_1. V_2. बभासे for चकासे; also Vallabha.
19. G. and V_2. read the last half thus; तस्मिन् (V_2. has अस्मिन्) द्वये तत्क्षणमात्मवृत्तिः सर्म विभक्तेव मनोभवेन. Vallabha and Dinakara agree with G.
20. V_1. reads thus: तयोः समापत्तिषु कानराणि किंचिद्व्यवस्थापितसंहृतानि. G. reads °विवर्तितानि for °निवर्तितानि, and Vallabha agrees with G.
23. V_2. तस्यां for तस्याः.
28. G. V_1. read समरेण लभ्यम् for समयोपलभ्यम्. Vallabha agrees with G. V_1.
29. G. V_1. V_2. and Vallabha and also Dinakara read सत्त्वानुरूपाभरणीकृतश्रीः for सत्त्वानुरूपाहरणीकृतश्रीः. Dinakara explains: "निजानुसरेण आभरणीकृता स्लीधनीकृता श्रीर्लक्ष्मीर्येन." See notes.
33. G. द्यौतीरथाम् for भागीरथीम्; also Vallabha.
36. V_1. °वंशतालैः for वंशचक्रैः.—V_1. V_2. G. अनुक्रमेण for नेत्रक्रमेण; also Vallabha.
41. V_2. विवर्तिताश्वान् for निवर्तिताश्वाः; also Vallabha. Dinakara, निवर्तिताश्वान्, as he has "निवर्तिताः युद्धाद्यराङ्मुखीकृता अश्वा यैस्तान्."
43. G. मुक्तैः for चक्रैः.—G. V_1. V_2, (also Vallabha) क्षुरप्रैः for क्षुराग्रैः.—हनान्य° for हृतान्य.°
45. G. उद्गतम् for उद्गन्तम्.

47. G. निर्घुषितम् for निष्कुषितम्. Dinakara and Vallabha निःकुषितम्.

52 V_1. निवर्तेत for निवर्त्येत ; also Vallabha.

53. G. V_1. V_2. and Vallabha and also Dinakara विलोडयामास for निवारयामास.—G. कल्पक्षयोद्भूतम् for कल्पक्षयोद्वृत्तम्.

55. G. रोषदृष्ट° for रोषदष्ट°.—G. V_1. V_2. and Vallabha °अधर° for °अधिक.°—G. V_1. V_2. °लोहिताक्षैः for °लोहितौष्ठैः ; also Vallabha.

57. G. V_2. छिन्न° for छन्न°.—V_1. लक्ष्यम् for लक्ष्यः.

58. G. अथ प्रियार्हैः, and V_1. अथ प्रियार्हम्, for असौ कुमारः.

60. G. V_1. तेन for येन; also Vallabha and Dinakara.

65. V_1. स्वरूपम् for प्रसादम् ; also Dinakara, who has "स्वीयान्निर्मलां कान्तिं प्राप्तः."

66. V_1. अभ्रजालम् for अभ्रवृन्दम् ; also Vallabha.

67. V_2. रुक्षालकान्ता for रुक्षालकाग्रा; also Vallabha.

Canto VIII.

9. G. V_1. V_2. अनन्तरान् for अनुद्धरन्; also Vallabha. Dinakara with us.

10. G. V_1. V_2. and Vallabha and Dinakara आत्मवत्तया for आत्मवित्तया. Dinakara explains: "आत्मना तुल्यं वर्तत इत्यात्मवान् । तस्य भावस्तत्तया" &c.—G. V_1. V_2. विनाशधर्मिषु for विनाशधर्मसु; also Vallabha.

11. G. ककुस्थ° for दिलीप°.

15. V_2 °पूर्वपार्थिवः for °पूर्वपार्थिवम्.

16. G. अपवृत्ति° for अपवर्ग°; also Vallabha and Dinakara.

17. G. V_1. V_2. अनपाय.° for अनपायि°; also Vallabha. Dinakara with Mallinâtha.

20. G. V_1. इतरः for अपरः.—G. V_1. V_2. ध्यानमयेन for ज्ञानमयेन ; also Vallabha.

21. G. अगमत् for अजयत्.

22. G. परमार्थदर्शनात् for परमात्मदर्शनात्.

23 G. V_1. प्रसूतौ for प्रसितौ; also Vallabha and Dinakara.

25. G. विसृज्य for विमुच्य.—G. अभ्रावित् for अभ्रिचित्.

28. G. °रत्नभूः for °रत्नसूः.

31. V_1. सत्कृतये, and V_2. संमतये, for संनतये.—G. °प्रयोजनम् for °प्रयोजना.

33. G. उपवर्णयितुं for उपवीणयितुम्. —G. V_1. V_2. उदयावृत्ति° for उदगावृत्ति;° also Vallabha.

35. V_1. V_2. विनिकीर्णा for परिकीर्णा; also Vallabha and Dinakara.

37. G. V_2. नरेश्वर° for नरोत्तम°.

39. G. and Dinakara. परिपार्श्व° for अपि पार्श्व°.—G. V_1. V_2. कमलाकराश्रयाः for कमलाकरालयाः; also Vallabha.

45. G. V_1. गता for मता; also Vallabha.

47. V_2. अपराधे for अपराद्धे; also Dinakara.

49. G. आत्मकृतान्त°, and V_1. V_2. आत्मकृतां तु, for आत्मकृतेन.

50. G. V_1. V_2. अथ वा for अथ च.

58. G. हरिणीषु for पृषतीषु.—G. विभ्रमाः, V_1. विभ्रमा, for विभ्रमः. Vallabha agrees with G.

61. G. V_2. कृतदोहदः for कृतदोहदः.

63. G. V_1. V_2. °अनुवादिभिः for °अनुकारिभिः; also Vallabha

70. G. V_1. तदन्त्य° for कृतान्त्य°; also Vallabha and Dinakara.

72. V_1. परा for परे.—Vallabha reads उपदिश्य for अपदिश्य.

74. G. V_1. आश्रमाश्रितः for आश्रमस्थितः; also Vallabha.

75. G. V_1. V_2. कृतस्थितिः for ततश्च्युतम्; also Vallabha and Dinakara, the former, "कृतस्थितिः विहितमर्यादः"; the latter, "कृता स्थितिर्मर्यादा येन स कृतस्थितिः."

76. V_1. स्फुट° for लघु°; also Vallabha.—G. अवधातुं for उपधातुम्.

77. G. V_2. निःप्रतिघेन for निष्प्रतियेन.—V_2. अवितथं for त्रितयम्.

80. G. सहस्व for क्षमस्व; also Vallabha.

83. G. V_1. V_2. and Vallabha and Dinakara यदवाच्यम् for मदवाच्यम्—G. V_1. तदुपस्थिते for समुपस्थिते; also Vallabha.

87. V_1. अथ गच्छति for अवगच्छति.

88. G. V_1. V_2. and Vallabha. स्मृत° for श्रुत°. Dinakara has श्रित.°—G. कमिव for किमिव; also Vallabha.

93. V_2. वर्मधरं for वर्महरम्.

94. G. तोये तीर्थ्यति° for तीर्थे तोयय्यति.°—V_2. अभिकनरूचा for अभिकचतुरया.

Canto IX.

2. G. V1. गुणतत्परम् for गुणवत्तरम्; also Vallabha and Dinakara: the latter "गुणतत्परम् गुणाधिकमभूत्."

4. G. V1. कृषिः for क्षितिः; also Vallabha and Dinakara.

8. G. V1. and Vallabha. अपि for न च.—G. and Vallabha सपत्नजनेन च for सपत्नजनेऽपि.

10. G. V1. and Vallabha and Dinakara हि for तु.

12. G. V1. शितकोटिना for शतकोटिना; also Vallabha and Dinakara.

15. G. V1. read the third pâda as follows: श्रियमवैक्ष्य स रन्ध्रचलामभूत्; also Vallabha.

17. G. V1. and Vallabha, जितगिरम् for यतगिरम्.—V1. अजिमदण्डभृताम्.

18. G. V1. विजितेन्द्रियः for नियतेन्द्रियः; Vallabha °प्रयतोपि जितेन्द्रियः.

19. G. °कुलेद्रहम्; for °कुलोद्भवम्; also Vallabha.

22. G. V1. मलय° for मगध.°

24. G. V1. °वल्गिणम् for °वल्गिणाम्.

39. G. V1. सुरतराग° for सुरतसङ्ग°; also Vallabha and Dinakara.

42. G. V1. °अधरसंगतरागया for °अधरसंततया मनः; Dinakara appears to have read °अधरसंगतया मनः.

49. V1. and Vallabha, करोति सा for करोत्यसौ.—G. V1. अङ्गित° for इङ्गित°.

53. G. श्वगुणि° and V1. श्वगुण° for श्वगणि°.

54. G. V1. °गुणसंयुतम् for °गुणसंगतम्; also Vallabha.

56 G. V1. अम्भः for आर्द्रैः; also Vallabha and Dinakara: the former, "किमिव। अम्भः इव। यथा अम्भ उदकं वाप्यीरितोत्पलदलप्रकरैः पवनान्दोलितैन्दीवरनिकरैः श्यामीक्रियते।" The latter, "यथाम्भः कर्तृ वातकम्पितानां नीलोत्पलानां पत्रसमूहैः किमपि श्यामं करोति तथेत्यर्थः।"

57. G. कायम् for देहम्; also Vallabha.

58. G. V1. स्मरतः सुनेत्रैः for स्मरयन्तु नेत्रैः; also Vallabha.

59. G. V1. गुञ्जाप्ररोह° for मुक्ताप्ररोह°; also Vallabha and Dinakara: the latter "गुञ्जाप्ररोहाणां मुक्ताङ्कुराणां ये कवलाः" &c.

61. G. V1. °लिप्तशाल्यः for °लिप्तपुङ्खः; also Vallabha and Dinakara.

62. G. V1. अभ्युच्छ्रितम् for अत्युच्छ्रितम्; also Vallabha.

64. G. V1. मृगाणाम् for मृगेषु; also Vallabha.

66. G. V1. and Vallabha विवर्तिताश्वः for प्रवर्तिताश्वः.—G. °विकृट° and V1. °निशङ्क° for °विकूट°.

66. G. reads the second half thus:—नृपतीनिव तान्निनाय शान्तिं सितबालव्यजनैर्वियोज्य सद्यः; also Vallabha.

68. G. V1. सुतुषारशीतलः for सतुषारशीकरः; Vallabha and Dinakara सतुषारशीतलः.

69. G. V1. सचिवावलम्बित° for सचिवावलम्बित°.

70. G. सुललित° for स ललित°; also Dinakara.

71. G. V1. मधुरस्वराणि for मधुराणि तत्र; also Vallabha and Dinakara.

74. G. V1. यत् for तत् and तत् for यत्.

75. G. V1. and Vallabha and Dinakara °गूहम् for °मूढ.°—G. वीक्ष्य for प्रेक्ष्य.

77. G. V1. तन्नोदितः for तन्नोदितः; also Vallabha and Dinakara.

79. G. V1. प्रथमापराधः for प्रथमापराद्धः; also Vallabha.

80. G. कक्षाम् for कृष्णाम्.

81. G. V1. अभिहिते for अभिहितः; also Vallabha.

Canto X.

10. G. V1. विभ्रतम् for बिभ्राणम्; also Vallabha.

11. G. also Vallabha. मध्यात् for मध्ये.—V1. पयोमध्यात् for अपां मध्ये; also Vallabha.

19. G. V1. अदयास्पृष्टम् for अनघस्पृष्टम्; also Vallabha.

27. V1. त्वदावेशित° for त्वय्यावेशित°; also Vallabha and Dinakara.

29. G. V1. अपि for एव; also Vallabha and Dinakara.

30. G. तोयानि for रत्नानि.—V1. G. दूरेण for दूराणि; also Vallabha.

36. G. V1. पदसंस्कारा for कृतसंस्कारा; also Vallabha.
42. G. V1. सद्मम् for सौदम्; also Vallabha and Dinakara.
47. G. V1. सुरवन्दीनाम् for स्वर्गवन्दीनाम्; also Vallabha. Dinakara distinctly with Mallinâtha.
48. V1. अभिषिच्य for अभिवृष्य.
51. G. V1. and Vallabha, हेमपात्रकृतम् for हेमपात्रगतम्.—G. V1. आददानः for आदधानः: also Vallabha. Dinakara has 'चरुं पायसान्नं बहुभ्यो गृह्णानः" &c.
53. G. V1. प्रवृत्तिम् for प्रसूतिम्. Vallabha has निवृत्तिम्, and Dinakara प्रवृत्तिम्. "प्रवृत्तिं जन्मैच्छत्," says the latter.
57. G. V1. सा हि for सापि; also Vallabha.
60. G. असिशङ्खगदा°, V1. असिखड्गगदा°.
61. G. V1. and Vallabha and Dinakara. हेमपत्र°.—V1. विचिन्वता for वितन्वता.
63. V1. महर्षिभिः for ब्रह्मर्षिभिः; also Vallabha.
64. G. कृतार्थम् for पराधर्म्म्.
65. V1. प्रभुः for विभुः.
67. G. V1. नोदितः for चोदितः; also Vallabha.
68. V1. शय्यागृहगता for रक्षागृहगता.
71. G. आराधिता for आगमिता.
74. V1. दिवाकरः for प्रभाकरः.
76. G. V1. and Vallabha, °प्रवेशानां for °प्रवेश्यानां. Dinakara with Mallinâtha.—G. प्रारम्भम् for आरम्भम्.
77. G. V1. तस्य for चास्य; also Vallabha and Dinakara.
79. V1. कर्मणाम् for कर्मणा.—V1. अमूर्छत् for मुमूर्छ.
84. G. V1. अङ्गवान् for अङ्गभाक्; also Vallabha and Dinakara. The latter "अङ्गवान् देही धर्मादीनामवतार इव" &c.
86. G. V1. चकासे for चकाशे; also Vallabha.

Canto XI.

2. V1. मेदिनीपतिः for लब्धवर्णभाक्; also Vallabha.
3. V1. नावताशु for नावदाशु.—G. V1. विहिता for विदधे.—G. V1. सान्द्रपुष्प° for सा_सपुष्प°; also Vallabha.
4. V1. प्रयास्यतोः for प्रवत्स्यतोः.
5. G. V1. °शिखण्डिकौ; also Vallabha.
14. G. V1. °वैशिनाटिनी.
15. G. V1. अनुगृह्णती for अथ गृह्णती.

19. G. V1. केवलम् for केवलाम्; also Vallabha.

29. V1. विससर्ज for विससर्प.—G. V1. पक्षिणाम् for पत्त्रिणाम्; also Vallabha.

31. G. V1. अवभृथप्लुतः for अवभृथाप्लुतः; also Vallabha.

34 G. V1. also Vallabha, सकल° for स किल.—V1. कल्मष° for किल्बिष°.

38. G. दुरासदम् for दुरानमम्.

39. V1. साहसम् for चेष्टितम्; also Dinakara

41. G. इत्थम् for एवम्; also Vallabha and Dinakara.

42. V1. °गोपलाञ्छने for °गोपमात्रके.

43. V1. कार्मुकस्य for कार्मुकाभि°.

44. G. V1. प्रेक्ष्य for वीक्ष्य; also Vallabha.

45. G. कोमलम् for पेशलम्.

47. V1. स्वां ददौ श्रियमिवामरद्युतिः for the last pâda; also Vallabha.

48. G. V1. अग्निसाक्षिकमिव; also Vallabha.

49. G. V1. परिग्रहादिष्यताम् for परिग्रहाद्दिश्यताम्; also Vallabha, who explains इष्यताम् by वाञ्छ्यताम्.

50. G. V1. कल्पवृक्षसमधर्मकाङ्क्षितम्.

51. G. V1. वली for वशी; also Vallabha. Dinakara distinctly with Mallinâtha.

52. V1. °पादपैः; also Vallabha and Dinakara.

53. V1. समये.

56. V1. ताश्च पार्थिवसुताः for ता नराधिपसुताः.

58. G. V1. वर्त्मनि; also Vallabha. And perhaps also Dinakara; who has "मार्गे जातु कदाचित्" &c.

59. V1. °परिवेश°.

61. V1. प्रेरयन्त्यः for चोदयन्त्यः. Vallabha नोदयन्त्यः.

62. V1. °मरुतादि° for °पवनादि.°—G. क्षिप्रशान्तम् and V1. क्षिप्रशान्त्यम् for प्रेक्ष्य शान्तिम्; Vallabha and Dinakara agree with G. The latter, "गुरुं क्षिप्रशान्तमन्वयुङ्क्त प्रशमिष्यतीत्यप्राक्षीत्."

64. G. पित्र्यवंशम् for पित्र्यमंशम्

65. V1. क्षिति for मही.

66. V1. सः for यः.

68. G. V1. रामनाम इति; also Vallabha and Dinakara.

71. G. and Vallabha. अपकारि वैरि for अपकारवैरि.—G. V1. उद्यतः for रोषितः. Vallabha and Dinakara उत्थितः.

72. G. अक्षिणोः for अक्ष्णोः; also Vallabha and Dinakara.

74. G. Vi. तातधेनु° for धेनुवत्स°; also Vallabha and Dinakara.
76. G. Vi. °रस° for °बल°.
78. Vi. चोद्गत° for चोद्गत°.
80. G. Vi. °शुभ° for °लघु°; also Vallabha. Dinakara with Mallinâtha.
81. G. Vi. °कोटिना for °कोटि तत्; also Vallabha and Dinakara.
81. G. Vi. read the second half thus: प्राप वर्णविकृतिं च भार्गवो वृष्टिशीत इव वासवध्वजः. Dinakara perhaps with Mallinâtha. He has, "यथा संधुक्षितो धूमशेषोग्निर्विवर्ण्यमाल[?] जगाम | आसेत्यसगतीत्यस्य प्रयोगो निपातः | उभावपि चकारौ तुल्यद्योतकौ | यथा संधुक्षितो धूमशेषोग्निर्विवर्ण्यं निर्ज्वालत्वं प्राप्नोति |"
83. G. अवन्ध्यम् for अमोघम्; also Dinakara.
84. G. Vi. अथ for उत.
86 G. Vi. विप्रसाच्च for पात्रसाच्च; also Vallabha, who, "भार्गवेण भूः कश्यपाय दत्तेत्यागमः." Dinakara, "भुवं पात्राय कश्यपाय" &c.
88. G. Vi. प्राङ्मुखम् for प्राङ्मुखः; also Vallabha and Dinakara.
89. Vi. अथ for अपि; also Vallabha and Dinakara.
90. G. Vi. °फले मयि for °फलो मम.

Canto XII.

4. Vi. अश्रुबिन्दुभिः for पार्थिवाश्रुभिः.
5. Vi. प्राक् संश्रुतौ for तत्संश्रुतौ.
14. G. Vi. कथितान् for दर्शितान्.
15. G. अनुत्सृष्ट° for अनुच्छिष्ट°.
19. G. Vi. भरतः for शुद्ध्यर्थम्; also Vallabha and Dinakara.
22. G. इवाचरत् for इवाचरन्.
23. G. भ्रान्तः सः, and Vi. भ्रान्तस्तु, for भ्रान्तश्च. Vallabha भ्रान्तः सन्. Dinakara agrees with G.
31. G. Vi. अथो for ततः; also Vallabha. Dinakara with Mallinâtha
32. Vi. प्रतिपेदे for अभिपेदे.
37. G. Vi. and Vallabha. मृगीपरिभवः.—G. Vi. and Vallabha कृतः.—G. Vi. Vallabha मृत्यवे हि for इत्यवैहि. Dinakara also notices the reading.
39. Vi. °घोरस्वराम्; also Vallabha.
42. Vi. तथाविधा also Vallabha and Dinakara.
43. Vi. आसीत् for अभूत्.
46. G. अपि for अथ.
49. Vi. अन्यत्र for अन्यच्च. Vallabha चान्यत्.
51. G. Vi. दुःप्रवृत्ति° for दुष्प्रवृत्ति°; also Vallabha.
54. Vi. आनृण्यम् for अनृणम्.
55. G. Vi. आख्याय for आचष्ट; also Vallabha. Perhaps also Dinakara, who has "राघ-

वाग्यां.. .....उक्त्वा" &c.

56. V1. °दुःखयोः for °शोकयोः—G. °संस्कारानन्तरावृते, and V1. पुनरावृते, for परावृते; Vallabha °संस्कारात्पुनरावृते क्रिया.

58. G. V1. वीरम् for वीरः; Dinakara वीरम्.

59. G. इतस्ततोथ.—G. V1. भर्तृनीदिताः; also Vallabha.

62. G. V1. and Vallabha and Dinakara, हरिः for कपिः.—G. °वारिभिः for °विन्दुभिः.

63. G. V1. °विग्रहः for °निग्रहः.

65. V1. °संसर्गीम् for °संसर्गम्; also Vallabha and Dinakara.

67. G. V1. खेपि for व्योम्नि; also Vallabha and Dinakara.

68. G. V1. नोदितः for चोदितः; also Vallabha.

70. V1. उत्तीर्णः शेषः स्वापाय &c. Vallabha, रसातलादिवोन्मग्नः शेषः स्वापाय शार्ङ्गिणः. Perhaps also Dinakara, who comments, "यः सेतुनीरायणस्य निद्रार्थं रसातलादुद्गतः शेषो नाग इव शुशुभे."

73. G. V1. शैलभग्न° for शैलरुग्ण°; also Vallabha.

74. V1. °चेतसाम् for °चेतनाम्, also Dinakara.

76. G. V1. and Vallabha and Dinakara °विशेषि° for °विश्लिष्ट.°—G. V1. and Vallabha and Dinakara °बन्धनम्.—G. V1. क्षणक्लेशि, also Vallabha and Dinakara. G. V1. स्वप्नवृत्तम्; also Vallabha. Perhaps also Dinakara, who explains, "स्वप्नानुभूतमिवासीत्."

81. G. V1. अनुजः for भवान्; also Vallabha.

83. V1. निश्चितम् for निश्चितः.

87. V1. वैरम् for युद्धम्; also Vallabha and Dinakara.

88. G. V1. भुजोत्तमाङ्ग° for भुजमूर्ध्नोरु°; also Vallabha and Dinakara

96. G. V1. सुरद्विषः; also Vallabha.

104. G. V1. संक्रमय्य; also Vallabha and Dinakara.

Canto XIII.

3. V1. पूर्वम् for मेध्ये; also Dinakara.

7. G. V1. गोत्रभिन्नौ भयार्तानां, Vallabha गोत्रभिदो भयार्तानां.

10. G. संमीलयन्त्यः for संमीलयन्तः.—G. V1. विवृताननत्वम्; also Vallabha and Dinakara. The former, "विवृताननत्वं संमीलयन्तः प्रसारितमुखत्वं संकोचयन्तः." The latter, "प्रसारितवक्त्रत्वं मीलयन्तः संकोचयन्तः."

12. V1. °विवृद्ध° for °समृद्ध.°

13. V1. कष्टात् for कैश्चात्.

18. G. निःसरति for निष्पतति.

19. V1. मरुताम् for पतताम्; also Vallabha.

20. V1. सुरेन्द्र° for महेन्द्र°.

26. G. विमुक्तम् for विसृष्टम्.

27. G. reads the second and third pâdas as follows:—स्निग्धाश्च केकाः शिखिनां त्वया मे यस्मिन् विना दुःप्रसहान्यभूवन्; and Vi. reads अभूवन् for बभूवुः.

28. G. Vi. रात्रौ for यत्र; also Vallabha.

32. G. Vi. and Vallabha, °अवनम्राम् for °अभिनम्राम्.—Vi. परिरब्धुकामः for परिरिप्समानः. Vallabha परिरिप्समानः. Dinakara may have read परिरब्धुकामः; he comments, "परिरब्धुमालिङ्गितुमिच्छन्परिरिप्समानः."—साश्रुः for साश्रम्.

33. G. अमुम् for अमूः.

34. G. कोमल° for पेशल°; also Vallabha.

35. G. Vi. °निषण्ण° for °निषङ्ग°; also Vallabha and Dinakara.

36. G. Vi. °भङ्ग° for °भेद°.

40. G. प्रयुक्त° for प्रसक्त°; also Vallabha.

43. G. उग्रतेजाः for ऊर्ध्वबाहुः.—G. Vi. प्रांशु for प्राग्भम्; also Vallabha.

50. Vi. °प्रवाहम् for °प्रभावम्.

52. G. Vi. °निःकम्पतया for °निष्कम्पतया; also Vallabha.

53. G. Vi. प्रकाशः for प्रतीतः; also Vallabha, who comments "नाम्ना प्रकाशः ख्यातः" &c.

59. Vi. मौलिमणीन् for मौलिमणिम्. Perhaps also Dinakara, who comments, "यस्मिन्पुरे मया मुकुटरत्नानि न्यस्तानि" &c.

60 Vi. निर्घृष्ट° for निर्विष्ट°.

61. G. Vi. °यूथैः for °यूथा; also Vallabha and Dinakara.

63. Vi. विमुक्ता for वियुक्ता.—Vi. दूरेपि सन्तम् for दूरे वसन्तम्; also Vallabha. Perhaps also Dinakara, who has, "दूरे वर्तमानं मां" &c.

64. G. यस्मात् for यतः; Vallabha यथा.

65. G. Vi. अद्य for अद्धा; also Vallabha.

66. Vi. अर्घपाणिः; also Vallabha and Dinakara.

67. Vi. विसृष्टाम् for निसृष्टाम्.

68. G. Vi. ज्योतिःपथात्; also Vallabha and Dinakara.

70. Vi. अर्घपारि°; also Vallabha and Dinakara.

71. G. Vi. and Vallabha and Dinakara °आनन° for °आकृति.°—Vi. and Dinakara वृक्षान् for प्लक्षान्.—G. Vi. °दृष्टिदानैः; also Vallabha.

72. G. Vi. दुःखैकबन्धु°; also Vallabha and Dinakara.

74. G. Vi. येषु for तेषु; also Vallabha and Dinakara.

75. G. Vi. and Vallabha and Dinakara रथम् for रथान्.—G. Vi. and Vallabha and Dinakara यः for ये.—G. °भक्तिशोभः; also Vallabha and Dinakara.

76. G. Vi. and Vallabha, तारापतिः for तारापतेः.—Vi. अभ्रकूटम्; also Vallabha.

77. Vi. अभ्युद्भृतां for प्रत्युद्भृताम्; also Vallabha and Dinakara.

79. G. °पुरःसरोपि for °पुरःसरेण.

Canto XIV.

2. G. °रसोपलम्भात् for °सुखोपलम्भात्; V2. मुखस्पर्शसुखोपलम्भात्.

4. V1. अकारयेताम् for अकामयेताम्. —V2. °आस्खलितान्.—V2. reads the last three pâdas thus: श्रि-[?स्थि?] रप्ररूढानपि वत्सलत्वात् | आद्रीनिवाङ्के सदृशं स्पृशन्त्यौ भूयस्तथोर्जन्म समर्थयेताम् ||

5. V1. V2. उदाहरन्ती for उदीरयन्ती.

10. V1. स मौलिरक्षो°; V2. सपौररक्षो°. Also Dinakara.—G. V1. V2. °हरिमिश्रसैन्यः. Also Vallabha and Dinakara.—G. V1. Vallabha and Dinakara, °पौरवर्गम्. V2. °आनन्दितराजमार्गम्.

11. V1. प्रसिद्धः for प्रवृद्धः. Vallabha, प्रवृत्तः.

12. V1. °धूपराजिः.—V2. रघूत्तमेन. —V1. Dinakara. वायुवशात्.—G. नुन्ना for भिन्ना.

13. G. V1. विमानवातायन°.

17. V1. तथैव for तथा च.

18. G. V1. V2. आदधानः. Also Vallabha and Dinakara.

21. G. V1. V2. समम् for समाम्.—V2. Dinakara, वनवासदुःखम्.

24. V2. उपस्थितम्.

25. G. Vallabha इन्द्रियार्थैम्.—G. V2. सुखीबभूवुः. Also Vallabha.

28. V2. दष्टनीवारफलानि. Also Vallabha.—V2. समृद्धवैखानस°.

32. V2. वृत्तम् for सर्वम्.

34. G. अपेक्षे. V1. V2. उपेक्षे; also Vallabha and Dinakara.—G. V1. V2. संत्यजामि. And Vallabha. But Dinakara with us.

36. V2. महौजाः for हतौजाः.

38. G. स्तम्भम् for स्थाणुम्.

40. G. V1. V2. मलसे निरूपिता. So also Vallabha. As for Dinakara, see Notes.

42. V2. निर्गतवाच्यशल्यान्. Also Vallabha. Dinakara with us.

45. V1. Vallabha दौहृद°.

46. G. V1. V2. निदेशात्, also Vallabha.—V2. and Dinakara, विशङ्कम्; for विषहत्.—V2. Vallabha, नु for हि.

48. V1. V2. रुचिरप्रदेशान्.

49. G. V2. जुगोप for जुगूह. Also Vallabha and Dinakara.—°प्रियचुम्बनेन, V1. °प्रियचन्दनेन.

50. G. V1. Vallabha दुर्निमित्तोपगमात्.—V1. °मुखारविन्दम्.

51. G. V1. गुरोर्निदेशाद्दयिताम्. Vallabha, भ्रातुर्निदेशाद्दयिताम्.—V1. न्यवार्यत.—V1. उद्धृतवीचि°.

52. V1. रथात्सुमन्त्रप्रतिपन्नवाहात्. V2. °प्रतिपन्न° for °निगृहीत°.

54. V1. अभिषङ्गानल°.

55. V2. इत्थम् for इति.

57. G. दुःकृतिनम्. Also Vallabha.

58. G. V1. V2. and Vallabha and Dinakara रामावरजः स सीताम्.—V2. भ्रातृनिदेश°.—G. रूक्षम्, V1, रौक्षम्.

59. V2. वत्स for सौम्य. Also Vallabha.

60. G. V1. V2. विज्ञापयैः. Also Vallabha and Dinakara.

61. V1. तै for तत्.

63. G. V1. V2. स्वव्यासदम्. Vllabha and Dinakara.—G. V1. Vallabha तयानुरोधात्. V2. तया तु रोषात्.—G. भुवने.

64. G. V1. V2. अन्यम् for अन्याम्. Also Vallabha and Dinakara.—V2. वर्तमाने for दीप्यमाने.

65. V1. अपेक्षाम्.

66. G. V1. V2. सूर्यनिबद्ध°. Also Vallabha.—V1. तथा यथा मे. Also Vallabha.

67. V1. वर्णाश्रमरक्षणम्. Also Vallabha.

68. V1. व्यया for विद्या.

69. V1. नृचम्.—G. अन्यर्थम् for अत्यन्तम्. Perhaps also Dinakara.

71. G. सीता प्रलापात्.—V1. दोहदलिङ्ग°.—G. V1. V2. Vallabha, दत्त्वा for दाश्वान्. But Dinakara distinctly with us.

74. G. V1. तवेन्दुकीर्तेः. Also Vallabha.—G. पितृदेवतानाम्.

77. G. V1. V2. काले यदकृष्टरोहि for बलियमकृष्टरोहि. Also Vallabha. But Dinakara with us.

79. V1. अनुग्रहं प्रत्यभिनन्दिनीम्.—V2. शान्तमुखीम् for शान्तमृगम्.

80. V2. समागमप्रीतिषु.

81. V2. विभेजुः for वितेरुः.

82. G. विबुधातिथिभ्यः. Also Vallabha. V1. V2. Dinakara विविधातिथिभ्यः.

83. G. V1. V2. °परिदेवितान्तम्. Also Dinakara.

84. G. V2. सपदि प्रवाष्पः for सहसा सवाष्पः. Vallabha. सपदि सवाष्पः. Dinakara comments upon a similar reading: "सपदि तच्छ्रवणक्षणमेव ..... उद्गताश्रुरासीत्."

85. V1. °साधारणयोगम्.

86. V1. V2. लक्ष्मैकभार्याम्. Also Vallabha and Dinakara.—G. V1. V2. रेमे for रेजे. Also Vallabha.

87. V1. V2. दुर्धरव्यथमपि for दुर्धरं कथमपि. Also Vallabha and Dinakara.

Canto XV.

1. V_2. कीवलम्.

4. G. V_1. धर्मसंरक्षणार्थाय. V_2. धर्मसंरक्षणायैव.—V_1. प्रस्थानम् for प्रवृत्तिः.

9. V_1. V_2. रामादेशादनुपदं सेनाङ्गं तस्य सिद्धये. So also Vallabha and perhaps Dinakara too.

10. V_1. वदतां for तपताम्; V_2. गच्छन्मतिमतां वरः for the second pâda.

11. G. V_2. °उत्कीर्णमृगे, V_1. °उत्कर्णमृगे.

12. V_1. V_2. श्रान्तवाहनम्.—G. V_1. V_2. विषयप्रतिपत्तिभिः. Also Vallabha and Dinakara.

13. G. V_1. V_2. संपन्ना. Also Vallabha.

17. V_2. रुरोध सांयुगीनो हि.

18. G. V_1. आलोक्य for आलक्ष्य. Also Vallabha.—G. V_1. V_2. वेतनम् for भोजनम्. Also Vallabha.

20. V_1. शकलीकृतम्.

21. G. स्वस्य for तस्य.—V_1. निशानं स्वस्य शूलस्य रक्षस्तं च महीपलम् for the first half. V_2. विशानं स्वस्य शूलस्य रक्षरत्नस्मै महीपलम्. Vallabha and Dinakara with V_2.

22. G. V_1. and Vallabha सिकताभ्योपि हि परम् for the third pâda; V_2. सिकताभ्यादपि.

23. G. V_1. V_2. तमुपाद्रवदुद्यम्य for the first pâda; G. दक्षिणं दोर्मनःशाचरः, and V_1. राक्षसो दक्षिणं करम्, V_2. दोर्षं रक्षोथ दक्षिणम्, for the second.

24. G. V_1. Vallabha, शत्रोः for शत्रुः.

26. G. V_1. वीरम् for वीरः.

28. G. V_1. V_2. Vallabha पुरम् for पुरीम्.

29. Dinakara and Vallabha या सौराज्य° for सा सौराज्य.°—V_1. पौरसमृद्धिभिः.—G. V_1. V_2. विनिवेशिता for उपनिवेशिता. Also Vallabha.

30. G. Vallabha and Dinakara स वेणीमिव for प्रवेणीमिव; V_1. हेमपङ्क्तिमयीं भूमेः स वेणीमिव निर्मिते; V_2. हैमपङ्क्तिमयीं भूमेः स वेणीमिव निर्मिते.

31. G. V_1. V_2. Vallabha अथ for अपि.—V_1. मन्त्रवित्.

33. G. V_1. कविः प्रथम°.

34. G. V1. V2. all omit the stanza from their text, but give the commentary of Mallinâtha on it. Vallabha and Dinakara also omit it.

36. V1. निदधत् for निदधे.

37. G. V2. Vallabha निस्यन्द°, V1. निष्यन्द°.

38. G. ततः and V2. कृती, and Dinakara वली, for वशी.—G. V1. V2. अधिगौरवमीक्षितः for the fourth pâda. Also Vallabha. Perhaps Dinakara also, who has, "सादरं दृष्टः."

41. G. V1. V2. प्रख्यापयिष्यतः for प्रत्यपैयिष्यतः. Also Vallabha.

42. G. V1. A2. Vallabha पुत्रम् for शिशुम्.—G. V1. Vallabha शय्यायाः for शय्यास्थम्.

43. V1. दशरथादनु for दशरथाच्छुता.

45. V2. वैवस्वतनिषांसया.

46. G. V1. Vallabha ग्रन्थितश्च for ग्रन्थितः सः.—G. V2. Vallabha पुरश्चास्य for पुरस्तस्य.

48. V2. विमृद्नन् for विनेष्यन्.—V1. V2. Vallabha °निःकम्पकेतुना.

49. G. V1. °शाखाविलम्बिनम्.—V2. Vallabha इक्ष्वाकुः.

52. G. V1. V2. Vallabha ऋषीतिः-कणाहत°.

54. V2. मार्गे संदर्शितात्मना.

55. G. V2. Vallabha °निःक्रयम्.

57. V2. पुत्रसमन्वितः.

61. G. V2. Vallabha अनन्यजानेर्यस्यासीत्सैव जाया हिरण्मयी. V1. अनन्यजानेस्तस्यासीत्सैव जाया हिरण्मयी.

63. G. V1. V2. Vallabha गुरुनीदितौ.

66. G. V1. Vallabha हिमनिस्यन्दि°.

67. G. V1, V2. तयोश्च सा. Also Vallabha.—G. वीक्षापन्ना and V1. Vallabha वैक्ष्यापन्ना and V2. विस्मयेन, for नाक्षिकम्पम्.

68. V1. Vallabha प्रीतिदानेन.

69. G. V1. V2. Vallabha and Dinakara. गेये केन विनीतौ वां कस्य चेयं कवेः कृतिः. for the first half.

70. G. V1. V2. Vallabha दूरीकृत्यात्मनः.

71. V1. Vallabha रामस्य. Vallabha has तवाग्रजौ and Dinakara appears to have read the same.

74. V1. शिष्यैराख्याययामास.

75. G. V1. संनिमन्त्र्य for संनिपात्य.

76. G. V2. Vallabha सह for अथ.—V1. °संस्कारवत्येव पुत्राभ्यामथ सा तथा.

78. G. तस्थुरधोमुखाः सर्वे, V1. तस्थुरवाङ्मुखाः सर्वे, V2. Vallabha तस्थुरूर्ध्वमुखाः सर्वे.

82. G. ततः for भुवः.
83. V_2. सिंहासननिषादिनी.—G. V_1. V_2. समुद्रवसना. Also Vallabha and Dinakara.
84. V_2. भर्तरि प्रहितेक्षणाम्.
85. V_1. V_2. Vallabha and Dinakara रसायाम् for धरायाम्.
87. G. V_1. Vallabha and Dinakara युधाजितस्य for युधाजितश्च.—V_2. दिष्टप्रभावाय.
88. V_1. आयुधान्.
92. G. V_1. V_2. Vallabha and Dinakara मुनिवेषेण for मुनिवेषोऽथ.
93. V_2. दिवमारोढुम्.
97. G. V_1. श्रावण्यां च सताम्; V_2. सरावत्याम्. Vallabha has श्रावस्त्याम्. Dinakara's comment is: "लवाख्यपुत्रं श्रुतवत्यां (*sic.*) च निवेद्य &c."
99. G. V_2. वृत्तज्ञाः and V_1. वर्त्मज्ञाः for चित्तज्ञाः.
101. V_2. विमर्दैः for संमर्दैः.
102. V_1. त्रिदशीभूतपौरार्थम्.
103. G. Vallabha and Dinakara दशमुखभयोच्छेदि कार्यम्.—G. V_2. Vallabha and Dinakara सप्तलोकप्र°.

Canto XVI.

6. V_2. तां सोनपीढा °for अथानपीढा °.
11. G. V_1. V_2. विशीर्णतल्पो गृहसंनिवेशः. Also Vallabha.—V_2. अर्धनिमग्न°.
12. V_2. ज्वलन्मुखोल्काविचित °.
13. G. °धीरध्वनितामगच्छत्.—V_2. दीर्घिकासु. Also Dinakara.
15. V_2. चरणाङ्गरागान्.—G. V_1. V_2. मे for अद्य. Also Vallabha.
20. G. V_1. °भूपप्रसराः. Also Vallabha.
21. V_2. सरयूनटानि.
27. G. V_1. V_2. शशिनोन्नतेन.
28. V_2. °पर्यासवती विसोढुम्.
29. G. उन्नच्छमाना for उच्छ°.—V_2. सामग्र्यपदम्.
31. G. V_2. मार्गोषिणी सा. Also Vallabha.—G. and Vallabha and Dinakara. विन्ध्येषु, and V_1. V_2. विन्ध्यस्य.
34. V_2. सोल्लसितम् for नीलुलितम्.

35. V_1. तीरम् for कूलम्. Also Vallabha.

36. V_2. °वनान्तवातः. Also Vallabha.

38. V_1. तथाविधाम् for तथागताम्.

39. G. V_1. V_2. निवर्तयामास. Also Vallabha.

40. G. V_1. V_2. गृहैस्तदीयैः for यथाप्रधानम्. Also Vallabha.

41. G. शालागृहैः स्तभमनैश्च नागैः, V_1. V_2. and Vallabha शाला-गृहस्तभगतैश्च नागैः.—V_2. विपणि-रथपण्यैः.

42. V_2. अधिरोहितायाम्.

43. G. V_1. V_2. निश्वासहार्यं°. Also Vallabha.

46 V_2. व्यमुञ्चदम्भः.

47. G. °कुञ्जलेषु. Also Vallabha. —V_2. शय्याम् for संख्याम्.

48. V_2. संबद्धभूमिष्ठशिखम्. Vallabha has भूमिष्ठसंदिष्टशिखम्.

49. V_2. रसेन सिक्तान्.

51. V_1. V_2. रुरुचे for शुशुभे.

52. V_2. पुराणसीधुम्. Also Vallabha and Dinakara.

53. G. तौ for द्वौ.—G. V_1. V_2. °पादसेवः. Also Vallabha.—G. V_2. नवीदवस्थः. Also Vallabha.

55. G. Vallabha विहतोपकार्यम्.

56. V_1. विवग्रहंसा [?], Vallabha विलग्नहंसा.

57. G. V_1. V_2. परस्पराक्षेपणत्वराणाम्. Also Vallabha; perhaps also Dinakara.

62. V_2. करास्फालन°.

64. V_2. मूर्ध्न्यनुरक्तम् for संमूर्छति रक्तम्.

65. G. °तुल्यः for °कल्पाः.—V_1. रसना°. Also Vallabha.

66. V_1. Vallabha °दण्डधाराः for °वारिधाराः.—G. V_1. Vallabha and Dinakara. हर्षात् for दर्पात्.

67. G. V_1. मुक्ताफलजालशोभाः.—V_1. वेशाः.

68. G. विलोलमाल्यः. Also Vallabha and Dinakara.—G. V_1. °लग्नोद्धृत°. Also Vallabha and Dinakara.

69. G. V_2. Vallabha नृपेणाधिगताः, V_1. नृपेणाभिमताः.—V_1. ग्राप्योन्मयूखं किमुतेन्द्रनीलम्.

70. G. V_1. V_2. Vallabha and Dinakara °शुक्लसंस्थैः.—G. °निस्यन्दः, V_1. °निषण्दः, V_2. Vallabha °निस्पन्दः.

73. V_2. °नेपथ्यविधिम्.

74. G. V_2. संजननम् for संवसनम्.—G. V_1. Vallabha वीरः for धीरः.

75. V_1. Vallabha and Dinakara °मुखप्रसादम्, V_2. °मुखारविन्दम्.

78. G. V_1. V_2. भिन्दन् for निघ्नन्.

81. V_1. Vallabha आशु विद्वान् for अस्त्र°, and V_2. अङ्कुशवद्विदित्वा.

83. G. V1. V2. इदात् for जवात्. Vallabha has औत्पातिकं ज्योतिरिव.
84. G. V2. Vallabha °पातलेखा°.
85. V2. निजापराधम्.
86. G. V1. उपचिताभरणः, and V2. उपहिताभरणः, for उपहृताभरणः.—G. V1. Vallabha. अभिभाषितारम्.
88. G. V1. विषधरारिपोः, V2. अहिकुलरिपोः.

Canto XVII.

5. G. V1. सहायिकम्.
7. G. Vallabha जातांशभाजिनी.
9. V2. वितानम् for विमानम्.
11. V1. Vallabha °संततेः.
12. G. °वृद्धप्रयुक्ताश्च, V2. Vallabha °वृद्धप्रयुक्तान्सः, for °वृद्धैः प्रयुक्तान्सः.
15. G. V1. V2. Vallabha प्रवृष्टः for प्रवृद्धः.—V1. चातकैः for सारङ्गैः.
17. G. V1. Vallabha यावत्तेषाम् and V2. यावदेषाम् for यावतैषाम्.
18. G. V1. V2. Vallabha and Dinakara उदीरयन् for उदैरयन्.—18. G. V1. कर्मनिर्वृत्यै.
21. G. V1. Vallabha and Dinakara कक्षान्तरन्यस्तम्.
23. G. V1. Vallabha and Dinakara तस्य for तेस्य.—G. V1. Vallabha मुक्तागुणानद्धम्.—V2. Vallabha and Dinakara —V2. °मण्डलवर्धिना.
25. V2. °चिद्रदुकूलभृत्.
26. V1. V2. विरराज नवे सूर्ये. Also Vallabha.
28. V1. Vallabha. महीभुजाम्.
29. V1. मण्डलायतनम्.
30. G. V1. V2. Vallabha अविराड्यम्.—V2. लेखाभावात्.
31. V1. Vallabha and Dinakara °पूर्वाभिभाषणम्.
32. V2. न्यगेनामिततेजसा.
33. V1. °वियोगोष्मा.—V1. हृतः.
34. G. V1. V2. Vallabha शिखा for शिखाः.—V1. तेजसो वृत्तिम्.
35. V1. °विशदम्.—G. V1. V2. Vallabha इवोडुपम् for इव ध्रुवम्.
37. G. V2. जलप्लुवा.
39. V1. Vallabha संशयच्छेदान्; V2. Dinakara संशयच्छेत्ता.

41. G. V_1. तस्मिंश्च for तस्मिंस्तु.

42. G. Vallabha उत्खाय for उद्धृत्य.

43. V_1. उत्सिषिचुः for उत्सिषिचे. V_2. Vallabha न चास्योत्सिषिचुः.

45. V_1. सदा for यतः.

46. G. V_1. V_2. Vallabha प्रसादसुमुखे.—G. V_1. Vallabha हेमलेखेव.

48. G. V_1. राज्ञाम् for राजः.—V_1. नभस्येव for व्यभ्रस्येव.

49. V_1. Vallabha °विभागेन.—V_1. महीभृताम्.

51. V_1. यथाकालस्त्वपत्त्रपि.

54. V_1. प्रवृत्तेन for प्रवृत्ते.—V_2. Vallabha नदीमुखेनेव.

56. V_1. दवोनलः.

59. G. V_2. ययावरीन्विशिष्टश्चेत्; Vi. and Vallabha ययावरैं वशिष्टश्चेत् [विशिष्टश्चेत्?]

60. G. Vi. V_2. कोशात् for कोशेन. Also Vallabha and Dinakara.—G. V_2. अभिगम्यते for अभिनन्द्यते. Also Vallabha.

61. V_2. रन्ध्रे च for रन्ध्रेषु.—G. V_1. V_2. द्विषाम् for रिपून्. And also Vallabha and Dinakara.

62. G. पितृसंवर्धितः.—V_1. सांपरायणः for सांपरायिकः.

64. V_2. स्वैरं सार्थाः.—G. V_1. V_2. तदीयेषु for स्वकीयेषु. Also Vallabha and Dinakara.

65. V_1. V_2. वर्णैरिव for वर्णैरपि. Also Vallabha.

68. G. V_1. V_2. दण्डनीतिम् for राजनीतिम्. Also Vallabha and Dinakara.

69. G. V_1. V_2. °कायिनी for °गामिनी. Also Vallabha and Dinakara.

70. V_2. आसीत् for प्रायः.—G. V_1. V_2. गन्धमग्राम्य° for गन्धाभिघ्राम्य°. Also Vallabha and Dinakara.

71. G. V_1. V_2. Vallabha and Dinakara प्रवृद्धौ for प्रवृद्धौ.—G. V_1. V_2. न यौ तावित क्षयम् for the fourth pâda.

72. G. V_1. V_2. जनाः for सन्तः.—अत्यर्थमहतः for अत्यर्थं महतः.—V_2. अर्थिषु for अर्थिनः Vallabha reads अर्थिनाम्.

73. G. V_1. V_2. पप्रथे for ववृधे. Also Vallabha.

74. V_2. दर्शने निग्नन्. Also Vallabha—G. स रज्ञायां and V_1. V_2. and Vallabha वितमसः for स्वतन्त्रयां.

75. V_2. गभस्तयः for अगतयः.

76. V_2. यदपि for यद्यपि.—V_2. अश्वमेधार्थम्.—V_2. धर्मायैव for धर्म्यमेव.

77 G. V_1. and Vallabha राजा राज्ञाम्.

81. G. Vi. and Vallabha कोशवृद्धिम्.

Canto XVIII.

G. &. V_2. Give the following stanza between स नैषधस्य &c. and शब्दादि &c. V_1. omits it:—तेनोरुकार्येण पिता प्रजायै कल्पिष्यमाणेन ननन्द यूना । सुवृष्टियोगादिव जीवलोकः सस्येन संपत्तिफलात्मकेन. Vallabha gives it, but Dinakara omits it. See Notes.

6. V_1. Vallabha तस्मिन् for तस्मै.—V_1. V_2. Vallabha तत्प्रभवः for तत्प्रभवे.—V_1. भजध्वं for भजध्वम्.—V_2. मनः for पुनः.

7. V_2. आहितपुण्डरीकम्.

8. V_2. °विधानदत्तम्.—G. V_1. V_2. क्षामतनुः for क्षान्ततरः.

10. G. V_1. V_2. Vallabha अधिकवत्सलेन for आत्मजवत्सलेन.

13. V_1. V_2. अनर्थव्यसनैः.

16. G. शिलाघाट° for शिलाग्रह°.

17. G. V_1. Vallabha वार्त्तं हिराज्ञामुपरुद्धवृत्तम्. V_2. °उपरुद्धवृत्ति.

19. G. V_1. V_2. Vallabha आसीत्सुतः for सुनीभवत्.—V_2. °नाभतुल्यः.

20. V_2. तस्यात्मजः for तदात्मजः.—G. V_1. V_2. वज्रनाभः for वज्रणाभः.

21. V_2. तस्मिन्गते स्वः सुकृतोपलब्धम्° —G. V_1. खण्डनम् for शङ्कणम्. Vallabha षण्डनम्.

22. V_1. भश्वरूपः.—G. V_1. व्युषिताश्वम्.

23. G. विश्वसखोधिजज्ञे, and V_1. Vallabha विश्वसमोधिजज्ञे, and V_2. विष्णुसमोधिजज्ञे, for विश्वसहो विजज्ञे.—G. V_2. Vallabha विश्वसहः, and V_1. विश्वसृजः, for विश्वसखः.

24. V_2. सुजाते for स जाते.

27. G. V_1. V_2. Vallabha ब्रह्मभूयाम्.

28. G. V_1. V_2. Vallabha and Dinakara विपीडाम्.—G. V_1. शासनाङ्कम्.—V_2. °जलाकुलाभ्यः.

29. G. V_1. Vallabha and Dinakara स्पृष्टाकृतिः.

30. G. वंशभरेण.—G. अपः स्पृशन्, V_1. अपस्पृशन्.—V_1. V_2. Vallabha and Dinakara त्रिषु शान्तिमाप for त्रिदशत्वमाप.

31. V_1. V_2. Vallabha पद्मरागम् for पुष्परागम्.—G. पुष्पाम्.—G. V_1. V_2. Vallabha and Dinakara यस्मिन् for तस्मिन्.

33. G. V₂. Vallabha तत्पभवम्.—G. Vallabha ध्रुवोपमेयम्.—G. Vallabha ध्रुवसंधिमुर्वी.—V₁. तत्व-संधेः.—G. V₁. V₂. Vallabha नृपाणाम् for अरीणाम्.

35. V₁. तमेकपुत्रम् for ऐकमत्यात्.

36. G V₁. V₂. and Vallabha कुङ्गल°.

38. G. V₁. V₂. Vallabha and Dinakara. यन्तम् for यान्तम्.—G. V₁. Vallabha and Dinakara °लम्बितपूर्वकायम्, V₂. °लम्बितमध्यदेशम्.

39. G. V₁. V₂. Vallabha and Dinakara. पुनराविनम् for पुनरावृनाम्.

41. G. प्रयुक्तः for प्रतीतः; Vallabha प्रसिद्धः.

42. V₂. उच्चरितोपि वादः for उच्चरितो विवादः.

43. G. V₁. निवृत्त°. Also Vallabha.

44. V₂. °कृशोपमसौ°. Also Vallabha and Dinakara.

44. G. V₁. °गुर्वीमथ चानुभावात्. V₂. °गुर्वीमपि चानुभावात्. Also Vallabha.—G. V₁. विभराचकार. Also Vallabha.

45. G. V₂. तावच्छितीशः श्रुतवृद्धयोगाल्कलान्युषायुङ्क &c. and V₁. तावत्फलानि श्रुतवृद्धयोगावृद्धान्युषायुङ्क &c. Vallabha तावत्फलानि श्रुतवृद्धयोगात्सकान्युषायुङ्क.

46. G. V₁. Vallabha and Dinakara °निवेशभोगात्.—V₂. उपेक्षमाणा for उदीक्षमाणा.

48. G. ईयुः.

50. V₂. किंचिदिवोत्तराङ्गम्.—V₂. भस्त्रेषु विनीयमानः.

51. G. V₂. नेत्रनिर्वेशयेयम्. Also Vallabha and Dinakara. The latter, "स्त्रीणां नेत्रनिर्वेशेन विस्तारेण वेयं पातुं योग्यम्."—G. V₁. Vallabha. रागनिर्भ°.

Canto XIX.

1. V₂. सुतवताम् for श्रुतवताम्.

2. V₁. V₂. Vallabha विस्मरन् for विस्मृतः. But Dinakara distinctly with us.

4. V₁. V₂. Vallabha and Dinakara. अभिः for अभिकः.—G. V₁. V₂. तं निवेद्य for संनिवेद्य.

6. V₁. Vallabha अन्तरे च, V₂. अन्तरेषु, for अन्तरेव.

8. V1. Vallabha and Dinakara कोमलांशुनखरागभूषितम्, V2. कोमलांशु°.

10. V1. °लोचनाञ्जनम्.

11. V2. °गन्धवर्षिणीः.—V1. V2. Vallabha प्रियावृतः.—V1. हस्तिनसिखः for वासितासखः.

12. V2. °तुल्यदोहदम्.

13. G. V1. V2. °गमस्वनाम्.—V1. V2. मञ्जुवाक् for वल्गुवाक् Also Vallabha.

14. V2. °वलयोऽहरन्मनः. Also Vallabha, who comments "स राजा मनः अहरत्."

15. G. V1. V2. Vallabha °वदनानिलम्.—G. V1. V2. Vallabha and Dinakara पिबन्नन्वर्जीवत्.

16. V1. V2. सामिमुक्त°.

20. V1. लज्जितरुषा.

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28. V1. V2. °पृथुसंश्रयः.—V1. Vallabha °मीलितदृशः.

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35. V1. V2. Vallabha °पदाङ्गीरसः.—V1. शिल्पिकार्यम्, V2. शिल्पि°.

36. V1. V2. °रचना° for °वचना°.—V1. उपार्यं for उपाय, and V2. उपदर्शयत्रृपः for उपाय दर्शयन्.— V1. °निपुणः.—V1. प्रियोक्तिभिः for प्रयोक्तृभिः.—V1. V2. संजहर्ष for संजपर्व. Also Vallabha and Dinakara. The latter, संजहर्ष स्पर्शं चक्रे.

37. V2. °लग्न° for °लग्नि°.—V1. °संभ्रमः for °विभ्रमः.

39. V1. सुरतश्रमापहाः. V2. सुरतश्र°.—V1. Vallabha °विशदाः.—V1. Vallabha चन्द्रिकाः.

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53. V_2. प्राप्य दीप इव for न प्रदीप इव.

56. V_1. °षेकपयसा for °षेकविधिना; V_2. Dinakara राज्ञामिषेकपयसा.

57. V_1. Vallabha and Dinakara भूत्यर्थम्, V_2. संतान°, for भावाय.—V_1. V_2. Vallabha नभौ for नभो°.—V_1. अवज्ञात् for अशिषत्.

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विषादश्चेत्तसो भङ्ग उपायाभावनाश्रयः III. 40.
शतं वै कन्या राजपुत्रा देवा आशापालाः (इति श्रुतेः) III. 38.
शरमयी मौञ्जी वा मेखला। तया यजमानं दीक्षयति IX. 17.
शुभदो मौ भूमिमयः I. 1.
स पिता यस्तु पोषकः I. 24.
समासक्तो भवेद्यस्तु पातकैर्महदादिभिः। दुश्चिकित्स्यैर्महारोगैः पीडितो वा भवेत्तु यः। स्वयं देहविनाशस्य काले प्राप्ते महामतिः। आब्रह्मणं वा स्वर्गादिमहाफलाजिगीषया। प्रविशेज्ज्वलनं दीप्तं भृगुतः पतनं तथा। एतेषामधिकारीस्ति नान्येषां सर्वजन्तुषु। नराणामथ नारीणां सर्ववर्णेषु सर्वदा VIII. 93.
समित्पुष्पकुशाग्न्यम्बुमृदन्नाक्षतपाणिकः। जपं हविं च कुर्वाणो नाभिनाद्यो द्विजो भवेत् I. 56.
समिद्धेऽग्नावाहुतीर्जुहोति I. 53.
सलिलमये शशिनि रवेर्दीधितयो मूर्छितास्तमो नैशं। क्षपयन्ति दर्पणोदरनिहिता इव मन्दिरस्थान्तः (इति संहिता वचनम्, see Varâhamihira Br. Saṁh. IV. 2.) III. 22.
सर्वत्र जयमन्विच्छेत्पुत्रादिच्छेत्पराजयम् VIII. 3.
सन्ध्यमक्षि पूर्वं मनुष्या भञ्जते (इति श्रुतिः) VII. 8.
स्मृतः सिद्धेन मिश्रेन संमतेन च धर्मतः I. 1.
स्वरः सत्त्वं च नाभिश्च गम्भीरत्रिषु शस्यते XVIII. 19.

APPENDIX.

I.

AUTHORS, WORKS, AND PORTIONS OF WORKS QUOTED BY HEMÂDRI IN HIS COMMENTARY CALLED RAGHUVAM'SA-DARPANA.

अनर्घे [and also अनर्घ्ये] राघवम् (*w.*) IX. 69; XI. 22. 91.

अमरः II. 2; V. 9. 16. 18. 24. 44; VIII. 11. 38; XIII. 47; XVII. 81.

अमरशेषः (*w.*) II. 35; VII. 49; VIII. 15. 68. 76; IX. 83; XI. 9; XII. 66; XVII. 76; XIX. 41.

आपस्तम्बः IX. 91.

आश्वलायनः VII. 20. 21. 24; XI. 33; XVII. 87.

आश्वलायनकारिका (*w.*) VII. 18.

आश्वलायनगृह्यकारिका (*w.*) III. 34.

आश्वलायनगृह्यसूत्रे नारायणवृत्तिः (*w.*) II. 21; V. 9.

एकाक्षरनिघण्टमाला (*w.*) XV. 23.

एकाक्षरमाधवनिघण्टः (*w.*) II. 31.

एकाक्षरमाला (*w.*) III. 34.

औचित्यालंकारः (*w.*) XI. 20.

कणादः VIII. 13.

कन्दलीभाष्यकारः VI. 21.

कर्णामृतम् (*w.*) IV. 46; XI. 50.

कल्पद्रुमः (*w.*) (for कविकल्पद्रुमः ?) XVII. 1.

कविकल्पद्रुमः (*w.*) V. 16. 34; VI. 42; VII. 4. 6; VIII. 55; XI. 10. 16; XIII. 25; XVII. 22.

कात्यायनः VII. 26. 32; XI. 17. 33.

कामधेनुः (*w.*) IX. 85.

कामन्दकः II. 11; III. 30. 36; IV. 28; V. 33; VIII. 2; IX. 1. 9. 59; XIII. 7; XVI. 2. 55; XVII. 49. 50. 58. 59. 68; XVIII. 18. 15; XIX. 7.

काव्यपदम् (*w.*) III. 53.

काव्यप्रकाशः (*w.*) VI. 52; VIII. 59; XI. 20; XV. 8; XVII. 1; XIX. 50.

काव्यादर्शः (*w.*) II. 15; IV. 69; V. 12. 32; VI. 24. 56. 79; VII. 6; IX. 9. 72; X. 78; XI. 36. 78; XII. 9; XVIII. 1.

काव्योपदेशः (*w.*) VIII. 96; XVIII. 52.

काशीकावृत्तिः (*w.*) V. 10. 32. 33; VI. 20. 45. 83; IX. 3. 6; XII. 20. 23; XIII. 42; XIV. 45. 63.

किरातः or किरातार्जुनीयम् or किरातकाव्यम् (w.) II. 74; III. 34; IV. 69; V. 13. 58; VI. 30. 73. 82; VIII. 30; XII. 21; XVI. 12.

कुमारसंभवः (w.) II. 12; V. 34; VII. 22; VIII. 31; IX. 43; X. 39; XI. 15; XIII. 6. 15. 17. 70; XIV. 56; XV. 8; XVI. 43.

केशवः IV. 34; VII. 31; XVII. 54.

केशवस्वामी II. 38; III. 34; X. 12; XII. 96; XV. 5; XVI. 57; XIX. 7.

कैयटः V. 73.

कैयटविवरणम् (w.) V. 73.

कौटिल्यः XVII. 69.

क्षीरतरङ्गिणी (w.) III. 34; V. 33. 59; XI. 73. 91; XII. 25; XVI. 69; XIX. 36.

क्षीरस्वामी II. 21. 42. 70; III. 1. 6. 9; IV. 2. 66; V. 65; VI. 13. 22. 30. 72. 73; VII. 53; VIII. 35. 94. 95; IX. 65; XI. 27; XII. 34. 96; XIII. 22. 60; XIV. 13. 52. 82; XV. 9. 39. 96; XVI. 10 51; XVII. 27; XIX. 18.

क्षेमेन्द्रः XI. 20.

गणदर्पणः (w.) VI. 8. 72; VIII. 45; XII. 61; XIV. 55; XVII. 65.

गणरत्नमहोदधिः (w.) VI. 49.

गरुडपुराणम् (w.) XIII. 52.

गर्गः X. 23.

गार्ग्यः XVI. 24.

गीताः (w.) VIII. 20; X. 20; XV. 98.

गीताभाष्यम् (w.) VIII. 23.

गोनर्दीयः XIX. 16.

चतुर्वर्गचिन्तामणिः (w.) XIII. 52.

चतुर्वर्गचिन्तामणौ व्रतखण्डम् (w.) VII. 37. 51.

चाक्षुषः V. 51; IX. 84.

जयमङ्गला (w.) VIII. 35.

ज्योतिषरत्नमाला (w.) V. 36.

तर्कदीपिका (w.) XII. 94.

त्रिविक्रमः II. 12; III. 1. 3. 9; VIII. 37; XIII. 49.

दण्डी V. 64; VI. 13.

दशरूपकम् (w.) V. 68; VIII. 48; XIX. 31.

धनंजयः II. 10; IV. 81; VI. 18. 61; VII. 28; VIII. 36; IX. 9. 72; X. 44; XVII. 14.

धरणि(sic.)धरः IV. 87.

नलोदयः (w.) VII. 53.

नारदीयम् (w.) (quoted on music) XVIII. 6.

नारदीयसंहिता (w.) V. 36; VII. 3; IX. 74; XI. 36.

निघण्टः (w.) IV. 64; XIX. 12.

निमित्तनिदानम् (w.) VII. 8.

नैषधः (w.) III. 1; IV. 27; VI. 38; XI. 91; XVII. 11.

न्यासकृत् (or °कारः) V. 72; VII. 12; IX. 19. 71. 85; XI. 1; XIV. 14; XVI. 69; XVIII. 43.
पदमञ्जरीकारः VIII. 4; XII. 36.
परशुरामः II. 21.
पाणिनीयमतदर्पणः (w.) V. 32; VIII. 47; IX. 36; XI. 15.
पालकाव्यः (w.) IV. 25; VI. 7; VII. 53; XVII. 70.
प्रक्रियाकौमुदी (w.) XII. 20.
प्रतापमार्तण्डः (w.) IV. 65; VIII. 25. 73. 93; X. 60; XIV. 35.
प्रबोधचन्द्रोदयः (w.) XIX. 5.
प्रयोगरत्नावली (w.) (a treatise on horticulture) VIII. 63. 64; XIX. 12.
प्रवरमञ्जर्यां भृगुव्याख्याने पुरुषोत्तमः XI. 33.
बालरामायणम् (w.) IX. 82.
ब्रह्मपुराणम् (w.) IV. 48.
भट्टिकाव्यम् (w.) VIII. 35; XIII. 11. 15; XVII. 3.
भट्टिकाव्ये जयमङ्गला (w.) X. 53.
भरतः II. 32; VI. 12. 14; XV. 88.
भर्तृहरिः V. 72; VIII. 5.
भविष्योत्तरपुराणम् (w.) III. 1; IV. 3.
भागवतम् (w.) IX. 85.
भागुरिः XV. 23.
भारतम् (w.) II. 42; III. 39; IV. 81. 84; VI. 42; VIII. 6; XI. 74.
भारते कुशलवाख्यानम् (w.) IX. 21.
भारविः XII. 94.
भास्करः XVII. 1.
भोजः V. 66.
मदनादिनिघण्टः (w.) II. 21. 57.
मनुः II. 1. 66. 75; III. 34; V. 21. 24; VIII. 9; IX. 9; XV. 52; XVI. 88; XVII. 53.
महिम्नःस्तुतिः (w.) VI. 8.
माघः or माघकाव्यम् (w.) II. 3; III. 15; IV. 69; V. 6; VIII. 30; IX. 19; XI. 73; XII. 41. 94; XV. 9. 27; XVI. 12; XVII. 29; XVII. 9.
मार्कण्डेयः VI. 32.
मार्तण्डः XVI. 47.
मुग्धबोधप्रदीपः (w.) XI. 14.
मुग्धबोधव्याख्याकारः XV. 39.
मुहूर्तदर्पणः (w.) VI. 22.
मेघदूतः (w.) V. 34. 58; VIII. 68; IX. 2. 28. 84.
याज्ञवल्क्यः II. 66; V. 8. 39. 60; VII. 28; VIII. 15. 87; IX. 1; XVI. 88; XVII. 48; XVIII. 34.
यादवः VIII. 38; XIX. 39.
यादवप्रकाशः (w.) III. 36; IV. 54; V. 1. 36. 66. 71; VI. 23; IX. 20; X. 56; XII. 1; XIII. 75; XIV. 48. 84; XVI. 70. 78; XVII. 8.

योगदर्पण: (w.) XIV. 9.
योगवसिष्ठ: VIII. 15. 23; XIII. 52.
योगीश्वर: II. 66; IV. 14; XVII. 65.
रतिरहस्यम् (w.) VI. 53. 59; VIII. 5; IX. 52; XIX. 15.
रत्नपरीक्षा (w.) IX 75.
रसाकर: (w.) VIII. 56.
राघवाभ्युदय: (w.) X. 45.
राजपुत्रमृगपक्षिमोदयो गजशास्त्रप्रवक्तार: VI. 27.
रामायणम् (w.) IX. 86; X. 1. 50; XIII. 2. 38. 45. 53; XIV. 14; XV. 32. 102. 103; XVIII. 44.
रुद्रट: VIII. 5; XIV. 61.
रूपमाला (w.) XIII. 70.
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वराहमिहर: IV. 24. 27.
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वसन्तराज: (on omens) IX. 66; XI. 61; XII. 91; XIV. 49; XVI. 12.
वसिष्ठ: VIII. 20.
वाग्भट: II. 3. 69; VI. 32. 76; IX. 1. 5; X. 23; XIV. 27. 69.
वाग्भेद: (w.) XVII. 78.
वात्स्यायन: VII. 22.
वामन: II. 35; III. 2. 9. 26. 37; IV. 9. 22. 85; V. 24. 32; VI. 8. 10. 30. 35. 39. 61; VII. 3. 7; VIII. 44. 69; IX. 19; XI. 15. 62. 73; XII. 78; XIII. 15. 16; XIV. 14. 15. 40; XV. 18; XIX. 14. 35. 50.
वामनकाशिकावृत्ति: (w.) XII. 47.
वामनपुराणम् (w.) VII. 35.
वायवीयम् (w.) (पुराणम् ?) XIX. 1.
विक्रमाँकदेवचरितम् (w.) XIII. 29.
विज्ञानेश्वर: II. 2; V. 8; VI. 22; VIII. 8. 15; XIV. 78; XVII. 48; XIX. 19.
विश्व: II. 12. 18. 19. 25. 33. 39. 50. 57. 72; III. 1. 3. 8. 9. 10. 18. 19. 30. 34. 45. 46. 54. 56; IV. 5. 15. 39. 46. 61. 65. 70. 80. 83. 89. 91; V. 4. 6. 9. 13. 14. 15. 32. 34. 35. 36. 38. 45. 46. 54. 62. 65. 69. 73. 75. 77; VI. 2. 16. 21. 24. 26. 27. 28. 30. 32. 35. 36. 41. 42. 46. 47. 66. 68. 85; VII. 1. 2. 6. 8. 9. 27. 39. 45. 46; VIII. 1. 3. 47. 93. 95; IX. 2. 3. 6. 16. 30. 34. 37. 56. 65. 70. 72. 76. 84. 85; X. 5. 9. 19. 27; XI. 12. 14. 20. 21. 25. 38. 42. 53. 54. 57. 61. 80; XII. 1. 3. 6. 22. 23. 24. 29. 37. 77. 78. 99; XIII. 7. 9.

16. 43. 47. 54. 55. 60. 62. 64. 76. 77; XIV. 33. 38. 61. 70. 80; XV. 2. 3. 8. 12. 13. 15. 24. 28. 29. 42. 64. 84. 99; XVI. 7. 9. 11. 17. 18. 33. 41. 62. 64. 65. 76. 82. 85; XVII. 21. 23. 29. 30. 52. 61. 68. 69. 79; XVIII. 6. 17. 18. 21. 24. 32. 41; XIX. 10. 19. 21. 31. 34. 40. 44. 49. 50.

विश्वप्रकाशः (w.) II. 2; XVII. 34.

विष्णुः IX. 6.

विष्णुपुराणम् (w.) VI. 38; XVI. 10; XVII. 34. 78.

विष्णुरहस्यम् (w.) IX. 61.

विष्णुस्मृतिः (w.) VIII. 73.

वृक्षोदयः (w.) (a treatise on trees). VIII. 32.

वृत्तरत्नाकरः (w.) VI. 6.

वृत्तिकारः (on grammar.) XVIII. 25.

वृद्धपराशरः II. 18; VI. 23.

वैजयन्ती (w.) V. 5. 25; VI. 35; XIII. 67; XVI. 3.

व्यक्तिविवेकः (w.) III. 24.

शाकुनार्णवः (w.) XVII. 9.

शब्दप्रकाशः (w.) III. 9.

शब्दभेदप्रकाशः (w.) II. 36; III. 58; VI. 48. 62; VII. 53; IX. 65. 72. 85; X. 79; XI. 29. 73; XII. 25; XIII. 64; XV. 28; XIX. 18.

शब्दार्णवः (w.) V. 48; VI. 14; VIII. 59. 64; IX. 41; XIII. 29.

शम्भुरहस्यम् (w.) VI. 50.

शातातपीश्रुतिः (w.) VIII. 93.

शालिहोत्रस्य सिन्धुयोगसंग्रहः (w.) V. 74.

शृङ्गारतिलकः (w.) VIII. 96; XI. 20; XIX. 24.

शृङ्गारप्रकाशः (w.) X. 65.

शौनकः VI. 29; VIII. 26.

श्रीपतिपद्धतिः (w.) V. 36.

श्रीभागवतात्प्रथमस्कन्धे श्रीधरी(!)टीका (w.) XIX. 1.

सैगीतकालिका (w.) (Ms. °कालिका) VIII. 69.

संगीतरत्नाकरः (w.) XIII. 40.

सज्जनः XVII. 29.

सप्तशती (w.) XVII. 11.

सरस्वतीकण्ठाभरणे भोजः XII. 20.

सारस्वतटीका (w.) IX. 71; XI. 15.

सारस्वतस्य नरेन्द्रटिप्पणम् (w.) XI. 15.

साहित्यमीमांसासूत्रम् (w.) VIII. 59.

सिन्धुयोगसंग्रहः (w.) (*see S'álihotra*). The passage quoted is the same as that given by Mallinâtha.

सुबोधिनीकारः (apparently a work on grammar). VII. 53; IX. 8.

सुमन्तुः VIII. 28.

स्कन्दपुराणम् (w.) II. 42.

स्मृत्यर्थसारः (w.) XIII. 51.

हरिवंशः (w.) XIII. 6.

हलायुधः II. 3. 7. 18. 31. 54. 66.

70. 75; III. 2. 12. 57; IV. 3. 21. 22; V. 3. 26. 66; VI. 8. 40. 82; VII. 4; VIII 37. 49. 64; IX. 7. 36; XI. 15. 16. 20; XII. 71. 82; XIII. 11. 40; XIV. 24; XVII. 46; XIX. 9. 28.

हारीतः XIV. 12.

II.

AUTHORS AND WORKS QUOTED OR REFERRED TO BY DINAKARA-MIS'RA IN HIS COMMENTARY ENTITLED *Subodhinî*.

N. B.—*The figures refer to the numbers of the Stanzas in the Ms. of the Commentary.*

अमरः I. 33, II. 3. and *passim.*

आपस्तम्बः, "एवं ह वाव एनमग्नयः प्रत्याधावन्तीति" I. 50. 57.

कण्ठाभरणम्, "इदं हि शास्त्रमाहात्म्यं दर्शनालसचेतसाम् | अपशब्दवदाभाति न तु सौभाग्यमुज्झतीति I. 73, VI. 31.

कात्यायनः, "तच्च भवेद्विनियम्यमिति" III. 46.

कामन्दकः I. 61, IV. 27, V. 33, XVI. 2.

काश्यपः, "यदभाणि भगवता काश्यपेन नोदनाद्यमिषोः [कर्मै Ms.]कर्मकारित्वाच्च ॥ संस्काराच्छतोत्तरकमेति" VII. 45.

कुमारसंभवः II. 41, VII. 15.

कृष्णभट्टः, "कृष्णभट्टास्तु पुरुषेषूत्तमः पुरुषोत्तम इति सप्तमीति योगविभागाद्व्याचक्षिरे." III. 50. "कस्य च कवेरियं कृतिः इति स्वयं राज्ञा पृष्टौ तौ वाल्मीकिमशंसताम्.....वो युवामर्थेष्वयमिति कृष्णभट्टः" XV. 68. Krishṇabhaṭṭa is apparently an older commentator on the Raghuvaṁs'a.

केशवः II. 58, III. 34, IV. 35, V. 37, VII. 31. 63, VIII. 66, XI. 38. 53. 65, XII. 11. 15, XVI. 59.

केशवस्वामी VIII. 59.

कैयटकारः V. 34.

कोषः, "यशो जयोदाहरणमिति कोषः" IV. 83. "एके मुख्या न केवल इति" VIII. 57. "रुधिरं चन्दनेपि चेति" XI. 19.

कौटिल्यः III. 12.

क्षीरनरङ्गिणी I. 26.

गजशास्त्रकाराः The, "यस्य गन्धं समा-

घ्राय न निश्चन्ति प्रतिद्विषाः | तं गन्धहस्तिनं प्राहुर्नृपतेर्विजयावहमिति " VI. 7.

गौना X. 21.

गृह्यसूत्रम्, " कुमार्या भ्राता शमीपलाशमिश्रांल्लाजानञ्जलिनाञ्जलावपतीति " VII. 26.

गौतमः, " सूत्रं गजशास्त्रं कुर्वन्तीति सूत्रकाराः पालकाव्यगौतमादयस्तैर्विनीताः " VI. 27.

चाणक्यः XV. 29.

जिनेन्द्रबुद्धिः " महान्ति सरांसि सरस्य इति " I. 41.

तान्त्रिकाः, " द्वौ नञौ प्रकृतमर्थं सानिशयं गमयत इति " VI. 30.

त्रिलोचनादित्यः, " प्रयोगादुचिते यस्या वासकेनागतः प्रियः | तदनागमनार्ता तु खण्डितेत्यभिसंज्ञितेति " V. 68.

त्रिविक्रमः " सच्छिद्रकीचको वेणुरिति " II. 12. " सुजातं सुन्दरं प्रोक्तं सम्यग्जाते च वस्तुनीति " III. 9. IV. 78.

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दण्डी, " लेशमेके विदुर्निन्दां स्तुतिं वा लेशतः कृतामिति " VI. 27.

दत्तात्रेयः, " सुखजानामयं धर्मो यद्विष्णोर्लिङ्गधारणम् | बाहुजातीरुजातानां नैष धर्मः सनातनः " इति VIII. 16.

दन्तिलः, " विस्मयाद्भवति स्त्रिग्धो भयाद्दीप्त उदाहृतः " I. 43.

देवलः I. 77.

धरणिः I. 30. V. 44.

नागरसर्वस्वम्, " बाला च गीयते नारी यावत्षोडशवत्सरमिति " VI. 37.

नाट्यलोचनम्, " ईषद्विकसितैर्गण्डैः कटाक्षैः सौष्ठवान्वितैः(सौष्ठवा°?) | अलक्षितादिजद्वारमुत्तमानां स्मृतं[स्मितं?] भवेत् " IX. 35.

निघण्टुकाराः, " दीरिति नपुंसकेपि निघण्टुकारैरभिहितः " XV. 23.

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प्रभाकरटीका, " विस्मृत इत्यादि कर्मणि क्तः || यथा प्रभाकरटीकायाम् | न त्वेवं तुरगारूढः तुरंगं विस्मृतो भवान् " Also quoted by Châritravardhana but anonymously XIX. 2.

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भविष्यत्पुराणम् IV. 4.

भागुरिः, " निविशः स्याद्विवाहेपि वेशने शव (*sic.*) इति " XI. 54.

भारविः VIII. 66. XII. 94.

भाष्यवृत्तिः (Ms. भाषा°) " यद्वा मूलविभुजादित्वात्क इति भाषावृत्तिः " X. 72.

मनुः I. 18. 96, II. 76, III. 21, V. 77, VI. 32, VIII. 31, XV. 15, XVII. 75.

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माघः, "कुरुराजनिदेयनिगीडनभयादिति" I. 38.

यादवः I. 29. 38. 93, II. 8, III. 41. 54, 59, IV. 35. 38, V. 2. 5. 6. 15. 17. and *passim.*

यादवप्रकाशः IX. 17. 34.

याज्ञवल्क्यः VIII. 18. 87.

योगवासिष्ठः XIII. 53.

रुद्रः a lexicographer "वेलाकालै च सीमायामम्बिकूलविकारयोरिति" I. 30.

रुद्रटः A writer on Alankâra. "अन्योन्यानुरक्तयोः स्त्रीपुंसोश्चेष्टाविशेषः शृङ्गार इति" VI. 12.

वाग्भटालंकारः "उक्तं च यमकलक्षणं वाग्भटालंकारे स्यात्पादपदवर्णानामावृत्तिः संयुता युता। यमकं भिन्नस्थानामाद्यमध्यान्तगोचरमिति" IX. 1.

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विश्वः I. 16. 17. 18. 24. and *passim.*

विष्णुपुराणम् XVII. 35. 79.

वृत्तिकारः The, I. 60.

वैजयन्ती I. 18. 27. 34. 45. and *passim.*

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III.

AUTHORS AND WORKS QUOTED OR REFERRED TO BY CHARITRA-VARDHANA IN HIS COMMENTARY ENTITLED *S'is'ukhitaishini*.

N. B.—*The figures refer to the numbers of the Stanzas in the Ms. of the commentary.*

अभिधानचिन्तामणिः I. 53. 65. 95, II. 3. 9, VIII. 62, IX. 34, XV. 15, XVI. 10.

अमरः I. 10. 51. and *passim*.

अर्धनारीश्वरः, "गोशीर्षे कुङ्कुमे देववृक्षः श्रीहरिचन्दन इत्यर्धनारीश्वरः" III. 60.

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कणभक्षः, "यदाह कणभक्षः । यतोऽभ्युदयनिश्रेयससिद्धिः सद्धर्म इति" VIII. 17.

कण्ठाभरणम्, "उक्तं हि कण्ठाभरणे । इदं हि शास्त्रमाहात्म्यदर्शनालसचेतसाम् । अपशब्दवदाभाति न च सौभाग्यमुद्वहति" VI. 33.

कद्वयशास्त्रम्, "मर्कटरतं यथेदं कद्वयशास्त्रे । योषिदेकचरणे समुल्लिते ते (*sic.*) जायतेव हरिविक्रमाक्रयम् XIX. 25.

कादम्बरी, "किं नमस्याया एव प्रत्यूहव्यूहोपशमः । किमुतान्यस्मादपि ।.... तदाद्यो न....कादम्बर्यादौ नमस्यासमस्यायां सत्यामपि अपरिसमाप्या तदनुपपत्तेः" I. 1.

कामतन्त्रम्, "अनेन ध्यानाख्यरतमुक्तम् । तल्लक्षणं च कामतन्त्रे यथा । ध्यानं रतमिदं यदि प्रिया स्यादधोमुखचतुःपदाकृतिः &c." XIX. 25.

कामन्दकः I. 16. 21. 61, III. 31, VIII. 6.

काव्यप्रकाशः, "इदमुत्तममतिशायिनि व्यङ्ग्ये वाक्याद्ध्वनिर्बुधैः कथितः" I. 1, IX. 6, IX. 34, XI. 19.

काशिका IX. 6.

काश्यपः, "यदवाचि भगवता काश्यपेन नोदनाद्यामिषे कर्मकारित्वाच्च संस्काराच्छतोत्तरकर्मेति" VII. 45.

कृष्णभट्टः, "वां युवामर्थेऽप्ययमिति कृष्णभट्टः" XV. 67.

केशवः II. 37.

केशवस्वामी II. 29, VII. 31.

कैयटः IV. 21.

कोषः, "प्रतीप्यः पूजितोऽहेत इति" V. 11.

कौटिल्यः III. 13. IV. 21. XVII. 56.

क्षीरतरंगिणी I. 26.

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गृह्यसूत्रम्, "कुमार्या भ्राता शमीपलाश-

मिश्रांजानञ्जलिना वङ्गौ वपतीति" VII. 26.

गोनर्दीयाचार्यः "गो० मते संभिद्भिविधः सावरणः प्रकाशश्च सावरणो भिक्षुक्याद्यभिः" XIX. 16, 21.

गौतमः, "सूत्रं करिशास्त्रं कुर्वन्तीति सूत्रकाराः पालकाव्यगौतमादयस्तैर्विनीताः &c." VI. 28. See under Dinakara.

चाक्षुषः, "लक्ष्मीकामो नृपो युद्धादन्यत्र करिवधं न कुर्यादिति" V. 54.

चाणक्यः III. 29. 34, XV. 29, XVIII. 14.

जयमङ्गला, A commentary on the *Bhattikávya*. IX. 70.

जिनेन्द्रबुद्धिः, "महान्ति सरांसि सरस्य इति" I. 41.

तत्त्वकौमुदी, "महदाद्याः प्रकृतिविकृतयः सप्तेति । प्रकृतेर्महान्भूतोहंकारस्तस्माद्गणश्च षोडशः तस्मादपि षोडशकाव्यश्चत्यपञ्च भूतानि । अभिमानोहंकारस्तस्माद्विविधः प्रवर्तते सर्गः । एकादशकश्च गणस्तन्मात्रः पञ्चकस्यैव । तत्त्वकौमुद्यां प्रस्तावादलेखि" XIII. 65.

त्रिलोचनदासः, "प्रयोगादुचिते यस्या वासर्कनागतः प्रजाः (*sic.*) तदनागमनार्तां तु खण्डितेत्यभिसंज्ञितेति" V. 72.

दक्षिणावर्त्तः "मेघस्योपरि यो मेघः स ऐरावत उच्यते" इति I. 37. "धान्ये शब्दे लवे बाहौ अतिक्रामति पञ्चतामिति । मनुष्याख्याने लवशब्दो मेखलादिलोमवाचीति दक्षिणावर्त्तः" XV. 32. "गेये केन विनीतिर्यामिति पाठो युक्त इति दक्षिणावर्त्तः XV. 68.

दन्तिलः, "स्निग्धो भयाद्दीप्त उदाहृत इति" I. 43.

दण्डी, "सर्गबन्धो महाकाव्यम्" इति I. 1.

दशकुमारम्, "तथा च काचिदप्सरा भूत्वा प्राञ्जलिर्भूयेजिह्मपदिति दशकुमारे" VII. 54.

दशरूपकम्, "गूढविप्रियकृच्छठ इति" XIX. 31.

धरणिः I. 31, V. 45.

धर्मः, "ऋतुकालाभिगामी स्यात्स्वदारनिरतः सदेति" I. 78.

नागरसर्वस्वम् VI. 39. passage quoted is the same as given under Dinakara.

नाट्यलोचनम् IX. 35, passage quoted the same as under Dinakara.

निघण्टुकाराः, "[दोरिति] निघण्टुकारैर्नपुंसकोप्यभिहितः" XV. 23.

न्यासकारः II. 33, IX. 6, XIV. 9.

पाराशरः I. 78, VIII. 78.

पालकाव्यः, "शुभगन्धे च शब्दे च सानुकूल्ये च मारुते । प्रस्थिते सर्वकार्याणां सर्वसिद्धिर्ध्रुवं [द्धिर्ध्रुवं ?] भवेदिति" (Ms. वालकाव्यः) I. 39, IV. 34.

बृहस्पतिः, "तेजो बलं सत्त्ववत्ता प्रभावः

प्राप्तकालता । अभृष्यस्य गुणानेतान्नृपस्य मुनयो विदुरिति" I. 16.

भट्टिः, "वणिजां जणाया (!) इति भट्टिप्रयोगात्" II. 4. "उक्तं च भट्टिकाव्ये । समुद्रोपत्यका हैमी पर्वताभित्यका पुरी" II. 29. "न चोपलेभे वणिजां पणाया इति" VII. 31, IX. 70, मृतेपि त्वयि जीवन्त्या किं मयानकभार्यया XII. 76.

भट्टोद्भटः, "तथा चोक्तं भट्टोद्भटे । कौपीनपुरपि गुरूयने प्रयो(*sic.*)ऽभिनवदोषप्रसरादिति" XIX. 21.

भरतः II. 31, VI 12, XIX. 14, 36.

भागुरिः VIII. 45, "निवेशः स्याद्विवाहेपि वेशानिवेश इति" XI. 61.

भारतम् II. 41.

भारविः IV. 49. ("नुनोष पश्यन् कलमस्य सौष्ठिकं स वारिजे वारिणि रामणीयकमिति"). XII. 96.

भाष्यवृत्तिकारः XV. 6., passage quoted is the same as under Dinakara.

भोजः, "यदाह च भोजः । इदं हि शास्त्रमाहात्म्यदर्शनालसचेतसाम् । अपशब्दवदाभाति न च सौभाग्यमुज्झतीति" I. 74. See under कण्ठाभरणम्. दिलीपस्य राज्ये प्रतिष्ठितं कृतास्पदं तं रघुं निशम्य श्रुत्वा पूर्वं प्रणते संनते हृद्यग्रिरिव ठस्थितः । सभूमेऽभ्युत्थानं स्थितानामित्यध्याहारादेककर्तृत्वान्न बहिः (?) । अन्यथा श्रोता नृपः उत्थितोग्निरिति संघट्टनात् । भोजस्तु राजन्त इति राजान इति व्युत्पत्तिकार्थो (*sic.*)व्यवहितो(*sic.*)प्यपेक्षते । तेनायमर्थः । तं श्रुत्वा राज्ञां राजतामपि राजाभिधानमुद्वहतामित्यर्थः । इति व्याख्यानात् IV. 3. Conf. Dinakara: सभूमे अभ्युत्थानमुचितम् । शृणोतेः कर्तारः नृपाः निष्ठतेरग्निरतो भिन्नकर्तृत्वात्समानकर्तृकयोर्विहितः क्त्वाप्रत्ययश्चिन्त्यः । यद्वा श्रुत्वा वर्तमानानामित्यध्याहारेण समानकर्तृत्वम् । यद्वा राजन्त इति राजान इति व्युत्पत्तिकालार्थो व्यवहितोऽपेक्ष्यते ततस्तं श्रुत्वापि राज्ञां राजतां राजाभिधानमुद्वहतामित्यर्थः *Ibid.*

"यथा स्वमिन्द्रियाणां प्रवृत्ती (*sic.*) वाङ्मनःसुखाभिमान[:]शृङ्गार इति भोजः । यदाह । चेष्टा भवन्ति पुंसां: &c. VI. 12. Also VIII. 15.

मनुः I. 59. VIII. 4. XVII. 75.

महाभाष्यकारः V. 25, IX. 6.

माघकाव्यम् I. 38., "तथा माघे स्नौ दधानास्तरूण्य इति" I. 59. "हिरण्यपूर्वं कक्षिपुं प्रचक्षते" VIII. 32, IX. 34.

याज्ञवल्क्यः VIII. 20.

यादवः I. 13.

यादवप्रकाशः IX. 17.

योगवासिष्ठम् VIII. 21. 23, XIII. 52.

रतिरहस्यम् VI. 13. 56, VIII. 7. 73, XIX. 32.

रामायणम् IX. 86.

रुद्रः, "वेला काले च सीमायामब्धिकूल-विकारयोरिति" I. 31.

रुद्रटः, "अन्योन्यानुरक्तयोः स्त्रीपुंसोश्चेष्टाविशेषः शृङ्गार इति" VI. 12. "मुग्धामर्जयेन्मृदूपायैः" VIII. 7. प्रियं वक्ति पुरोऽन्यत्र विप्रिये कुरुते भृशमित्यादि धूर्तलक्षणं रुद्रटालंकारादवसेयम् VIII. 54, IX. 78. XIX. 27. 38.

वल्लभः, 'वल्लभस्तु सहस्र इत्याह" VIII. 15.

वामनः, "उक्तं च वामनेन स्तनादानात् द्वित्वाविष्टाजातिः प्रायेणेति" I. 59. 71. "यदाह वामनः। नलिङ्गवचने भेदो लौकिक्यामुपमायामिति II. 6.

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वाल्मीकिः, "कवीनां वाल्मीकिप्रभृतीनां काव्यकरणेन यशः प्रार्थितुं शीलं यस्य" &c. I. 3. 4.

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विक्रमः, "गर्भिणी काङ्क्षिते न स्त्री गर्भे स्यात्पुंसि दोहदः। श्रद्धायामभिवाञ्छायां क्षोभमिति विक्रमः" III. 1. "सुजातं सुन्दरं प्रोक्तं सम्यग्जाते च वस्तुनीति विक्रमः III. 9.

विक्रमादित्यः "दीप्तौ तार इति विक्रमादित्यः" V. 56.

विश्वः I. 13. 24, and *passim.*

विश्वप्रकाशः V. 69.

विष्णुपुराणम् XVII. 79.

विस्तरकारः, "गेये केन विनीतिर्वामिति पाठो युक्त इति दक्षिणावर्त्तैः। व्यभिचरति च विस्तरकारमतम्" XV. 68. It would thus appear that *Vistara* is an older commentary on the *Raghuvams'a.*

वैजयन्ती I. 18. 27. 45. 64, II. 1, IV. 39. 53, V. 7. 13, VI. 85, VII. 30.

वैरूचनाचार्यः, "तथा च प्रतिपादयां बभूव वैरूचनाचार्यैः स हि धर्मोत्पादकस्तिरयत्यन्तरायबीजमिति" I. 1.

शाश्वतः I. 3. 39.

सज्जनः XVII. 30.

सुबोधकारः IX. 70. (Probably a commentator on the *Bhattikávya*).

सुमन्तुः, "परिव्राजे विपन्ने तु पतिते चात्मवेदिभिः कार्यो न शोको ज्ञानीनामन्यथा दोषभागिन इति" VIII. 30.

सुरेश्वराचार्यः, "लिङ्गसन्यासरहितं प्रमाणं नावकल्पते। इति सुरेश्वराचार्यैः .....दर्शितत्वात्" VIII. 17.

सुश्रुतः III. 13.

सोमेश्वरः, "श्यामं रक्तं प्रसन्नं चतुर्थं स्वाभाविकं मुखमिति सोमेश्वरः" XVII. 31.

हलायुधः III. 29.

हेमाचार्यः, "तथा हेमाचार्यः वृन्दं चक्रकदम्बके" I. 42.

LIST OF ERRATA.

Page	6,	Line	12.	for	वर्ण्य	read	वर्ण्य
,,	,,	,,	13	,,	यावन	,,	यावत्
,,	7	,,	5	,,	°सदृशप्रज्ञः	,,	°सदृशप्रज्ञः
,,	,,	,,	4	,,	°उर्वी	,,	°उर्वी
,,	10	,,	14	,,	परवृतान्त°	,,	परवृत्तान्त°
,,	30	,,	23	,,	वारुणम	,,	वारुणम्
,,	33	,,	3	,,	सपर्णशालाम्	,,	स पर्णशालाम
,,	37	,,	9	,,	°वर्गो	,,	°वर्गो
,,	40	,,	5	,,	निर्झराणाम्	,,	निर्झराणाम्
,,	45	,,	5	,,	°प्रदीपाम	,,	°प्रदीपम्
,,	46	,,	5	,,	हिंस्रैर्	,,	हिंस्रैर्
,,	59	,,	5	,,	परवानवेति	,,	परवानवैति
,,	81	,,	20	,,	त्वगिन्द्रिय अमृतं	,,	त्वगिन्द्रियेमृतं
,,	87	,,	17	,,	क्रतुना पूर्ण°	,,	क्रतुनापूर्ण°
,,	131	,,	3	,,	कालोह्ययं	,,	कालो ह्ययं
,,	136	,,	23	,,	निर्बन्धुं	,,	निर्बन्धुं
,,	138	,,	20	,,	तत्पुषो	,,	तत्पुरुषो
,,	154	,,	14	,,	सन्	,,	सन्
,,	180	,,	2	,,	वक्षस्थल°	,,	वक्षःस्थल°
,,	187	,,	7	,,	काङ्क्षन्ति	,,	काङ्क्षति
,,	210	,,	9	,,	हृतान्यपि	,,	हृतान्यपि
,,	261	,,	2	,,	कथास्वपि	,,	कथास्वपि
,,	273	,,	11	,,	°दीप्तिवन°	,,	°दीप्ति वन°
,,	279	,,	15	,,	द्वौ-	,,	द्वौ
,,	314	,,	8	,,	अल्लमुद्द्योत°	,,	अल्लमुद्द्योत°
,,	,,	,,	24	,,	अत्यन्तन्मुद्द्योत°	,,	अत्यन्तमुद्द्योत°
,,	331	,,	10	,,	भन्गवम°	,,	भगवन्म°
,,	355	,,	10	,,	°गुत्यर्थ°	,,	°गुप्त्यर्थ°
,,	363	,,	19	,,	अवेगत्वेन	,,	ध्वनिवेगत्वेन

Page	372,	Line	16.	for	छायनेनेनेनि-	read	छायतेनेनेति
,,	384	,,	5	,,	भयिटमयं	,,	भयिष्ठमयं
,,	385	,,	3	,,	°शुक्ति	,,	°शुक्ति-
,,	406	,,	17	,,	°वृन्दमिव अथ्या°	,,	°वृन्दमिव । अथ्या°
,,	,,	,,	19	,,	मेघसंघातादिन्दोरुचं	,,	मेघसंघातादिन्दो रुचं
,,	408	,,	13	,,	व्रतातिं°	,,	व्रतति°
,,	411	,,	6	,,	°गतजाल°	,,	°गतलाज°
,,	423	,,	2	,,	दोदह°	,,	दोहद°
,,	434	,,	1	,,	°विनातिं°	,,	विनीत°
,,	447	,,	10	,,	लवान्मृष्टो	,,	लवान्मृष्टो
,,	458	,,	22	,,	प्रहितेक्षणं	,,	प्रणिहितेक्षणा
,,	465	,,	24	,,	प्रबद्धो	,,	प्रबुद्धो
,,	466	,,	22	,,	त्वमितिशेषः	,,	त्वमिति शेषः
,,	470	,,	7	,,	संगान्	,,	सङ्गान-
,,	477	,,	11	,,	विसर्गान्	,,	विसर्गान-
,,	515	,,	24	,,	खलर्थयोगेपि	,,	खलर्थयोगेपि
,,	523	,,	19	,,	व्यसैनः	,,	व्यसनैः
,,	542	,,	6	,,	प्रतिकाङ्क्षितं	,,	प्रतिकाङ्क्षितं
,,	556	,,	8	,,	शशिर°	,,	शिशिर°

NOTES.

Page	3,	Line	30.	for	*of its some*	,,	*some of its*
,,	39	,,	2	,,	West	,,	East
,,	86	,,	25	,,	°वैरूप°	,,	°वैरूप्य°
,,	95	,,	17	,,	°दिना भरत्	,,	°दिनाभरत्
,,	118	,,	32	,,	उद्वहन्	,,	उद्वहन
,,	135	,,	15	,,	Cf.	,,	Cf. Dinakara.
,,	147	,,	1	,,	नन्दमु°	,,	नदन्मु°
	,,	,,	10	,,	नूपुररवभासः for उल्काः	,,	उल्काः for नूपुर° &c.

VARIOUS READINGS.

P. 9, St. 43. for 'हनान्य° for हृतान्य°' read G. हृनान्य for हनान्य°

ADDENDA TO THE NOTES.

P. 5. ST. 9.—चापलाय कर्णमागत्य. Châritravardhana: अन्यांपि चापले कर्तुं कर्णमागत्य प्रेरयति.

P. 7. ST. 13.—Chân. reads आस्थित: for आश्रित: and observes आश्रितो वा पाठ:.

P. 19. ST. 49.—वनान्तरात् Chân. आश्रमवनच्छेदस्यायुक्तत्वाद्वनान्तरादुपावृत्तैरित्युक्तम्.

P. 69. ST. 1.—Chân. probably referring to the reading कौमुदीमहम् (See Mallinâtha) observes: कौमुदी दीपोत्सवा पौर्णमासी तत्र महोत्सव: (मह उत्सव: ?) ॥ दीपावल्युत्सवतुल्यमिति कश्चित्.

P. 74. ST. 12.—कुमारभृत्या. Chân: कुमारभृत्या बालचिकित्सा तत्संबन्धि कौमारभृत्यमायुर्वेदाङ्गमुच्यते ॥ शल्यं शालाक्यं कायचिकित्सा भूतविद्या कौमारभृत्यमगदतन्त्रं वाजीकरणमित्यष्टावङ्गानि सुश्रुते. Those enumerated, however, make up seven only.

P. 75. ST. 13.—Chân. पुत्रस्य पञ्चग्रहोच्चसूचितदेवसादृश्यात् सुदक्षिणाया: शचीसमेत्युचितं विशेषणम्.

P. 107. ST. 25.—नीराजनाविधौ. Chân: उक्तं च । द्वादश्यामष्टम्यां कार्त्तिकशुक्लस्य पञ्चदश्यां वा । अश्वगजस्य हि कुर्यान्नीराजनसंज्ञितां शान्तिम्.

P. 119. ST. 67.—Chân. reads वङ्कु and says वङ्कु नाम काश्मीरो ह्रदस्तीरे & * * * काश्मीरदेशे कुङ्कुमक्षेत्रबाहुल्यात्तत्र विचिटनेन लोठनेन लग्नकुङ्कुमकेशरत्वं युक्तम्.

P. 120. ST. 68.—Chân: हूणयोषित: कपोलविदारणपूर्वं रोदनीति तद्देशाचार:.

P. 130. ST. 9.—Dinakara, Châritravardhana and Hemâdri read कडंगरीये: for कडंकरीये:.

P. 141. ST. 35.—सुतमाशु तस्मात् Chân: केचन तस्मादिति द्विजादिति व्याचक्षते । तन्न । ग्राम्यत्वात्.

P. 153. ST. 67.—Chân. reads अनवेक्ष्यमाणा for अनवेक्षमाणा and after giving a full and copious explanation of the stanza pronounces it spurious, क्षेपीयम्. Hemâdri too reads अनवेक्ष्यमाणा and explains: निद्रा-

वद्भेन भवता अनवेक्ष्यमाणापि । लालनं तावदास्ताम् । अवलोकनमपि नास्तीत्यपिशब्दार्थः । * * * अनपेक्ष्यमाणेति पाठे हि हेतावत्र ?]चारणे. He does not regard the stanza as spurious.

P. 161. st. 5.—Chár. reads सहस्रभामा but notices the reading सहस्रभात्मा. Hemâdri reads with us, and notices सहस्रभामा as a various reading.

P. 166. st. 15.—पादेन हैमं विलिलेख पीठम्. भूमिविलेखनं च लक्ष्मीनाशहेतुः। तथा । लेखानिर्मार्णमुर्व्यां छदनृणलवनं पादयोश्चाप्यपूजा दन्तानामप्यशौचं मलिनवसनता रूक्षता मूर्धजानाम् । संध्याकाले च निद्रा विवसनशयनं ग्रासहास्यातिरेकः स्वाङ्गे वाद्यं च पुंसो निधनमुपनयेत्केशवस्यापि लक्ष्मीम् ॥ Hemâdri.

P. 180. st. 50.—चैत्र &c. Hemâdri: चैत्ररथस्वरूपं तु शम्भुरहस्ये। अलकायां बहिश्चान्यद्वनं चैत्ररथं प्रिये। योजनायुतविस्तीर्णं सर्वकल्पद्रुमाकुलम् ।

P. 183. st. 59.—उरगाख्यस्य पुरस्य नागपुरस्य, Hemâdri.

P. 193. st. 83.—चूर्णगौरम् Conf. Chár: चूर्णेन काश्मीरजातिभाङ्गल्यद्रव्येण गौरं पीतं.

P. 196. st. 3.—विवाहे शचीपूजनं नारदीयसंहितायाम् । संपूज्य प्रार्थयित्वा तां शचीं देवीं गुणाश्रयाम् । Hemâdri.

P. 209. st. 40.—तस्योपरिष्टात् &c. Chár. has a curious note on this stanza: इह भूम इवेत्युक्त्या भूमकालिदास इति विख्यातिः. Dinakara too, as might be expected, has the same remark: इह भूम इवेत्युक्त्या लोके भूमकालिदास इति प्रसिद्धिः ।

P. 213. st. 50.— एकाप्सरःप्रार्थनयोर्विवादः. That अप्सरस् is also used in the singular will be plain from the following note of Châritravardhana: विवादः कलह आसीत् । यत एकस्यामप्सरःसु (that this plural is unnecessary will presently appear) प्रार्थिते याच्ञा ययोरेकयाप्सरोभिः (ditto) प्रार्थितयोर्वा । यस्तु संग्रामे हन्यते स्वर्गामिनं देवत्वमुपगतं तमनुग्रहीतुमप्सरसः समायान्ति । इह तु समकालं मरणत्वमुपागतयोरेकस्यामेव समायातायां देवाङ्गनायां कामुकयोरनयो रणमभूदित्यर्थः । स्त्रियां च बहुष्वप्सरस इति क्षीरस्वामी..... प्रायिकमनम् । तथा च काचिदप्सरा भूत्वा प्राञ्जलिर्व्यजिज्ञपदिति दशकुमारे । कुत्रापि आपः सुमनसो वर्षा अप्सरः सिकताः समाः । एते स्त्रियां बहुत्वे स्युरेकत्वेप्युत्तरत्रयमिति. Hemâdri: एकया अप्सरसा प्रार्थितयोः । यद्वा प्रार्थितैकाप्सरयोः .... । राजदन्तादित्वाद्बहुवचनमस्तीति ज्ञापयितुं बहुष्वित्युक्तं न नियमार्थम् ।

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